

The Magazine

ANTIQUES



JULY

1928

Price 50 Cents



Illustrated is a small room off the entrance hall containing a wall paper panel depicting the battle of Lexington and Concord. This wall paper is in color and shows the English troops marching in formation between the two towns as they are fired upon by the Colonists. The scarlet of the British coats is repeated in the damask curtains. The wall treatment is light green. The room is furnished with Sheraton, Hepplewhite, and Chippendale furniture in mahogany.

The George S. Palmer collection, recently purchased by Mr. Sack, will be offered for sale from "Westmere," 493 Pequot Avenue, New London, Connecticut. The house will be open to collectors by special appointment during the summer months.

A beautifully illustrated catalogue of 80 pages containing illustrations from the George S. Palmer collection and from the other collections, owned by Mr. Sack, as well as some notes on collecting antiques, has been prepared. It will be mailed to collectors on receipt of \$1.

ISRAEL SACK

SPECIALIZING IN AMERICAN ANTIQUES

85-89 Charles Street
BOSTON, MASSACHUSETTS

383 Madison Avenue
NEW YORK CITY



Old English Galleries

86 and 88 Chestnut Street

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Telephone, HAYMARKET 6466

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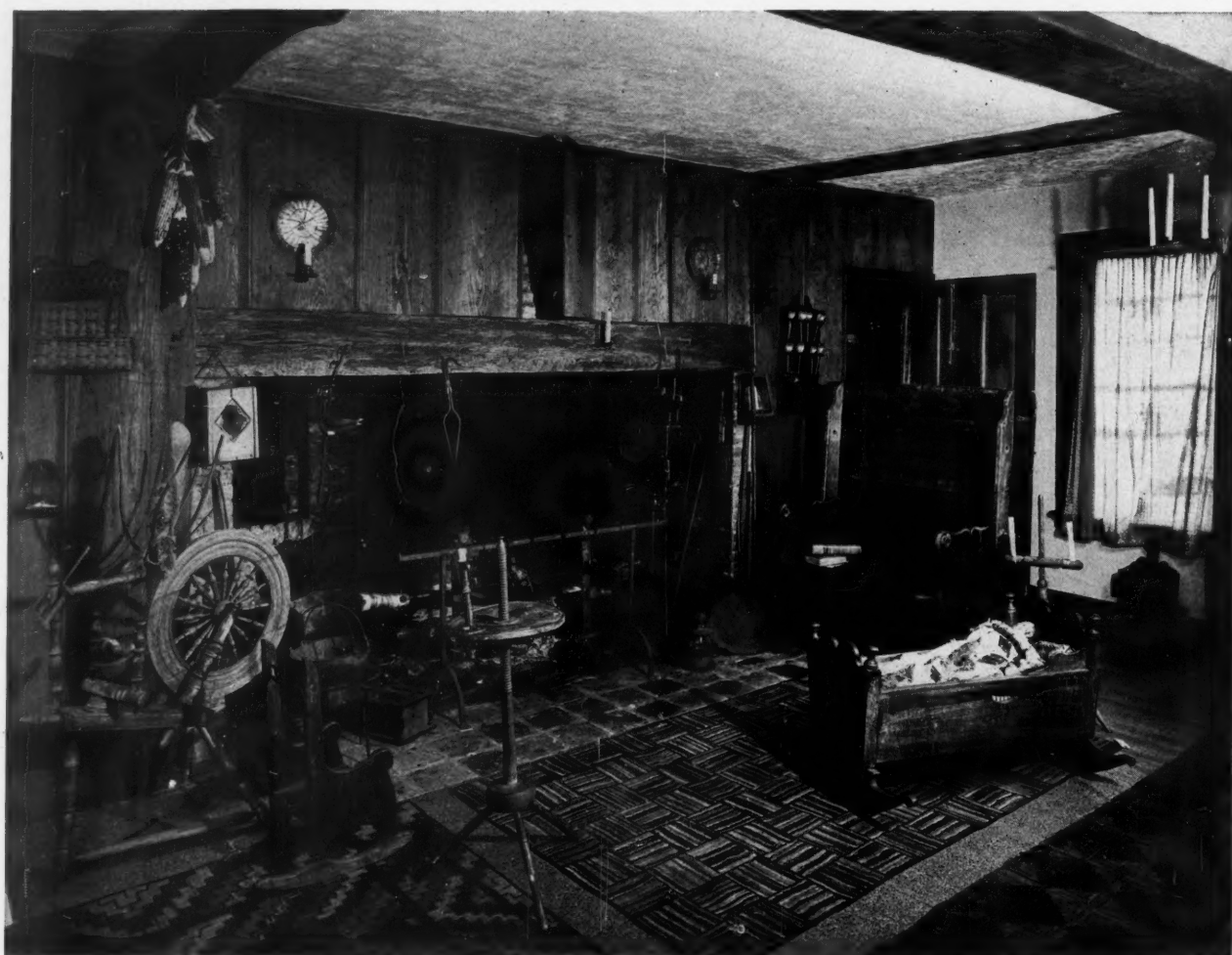


CHIPPENDALE CABINET IN MAHOGANY,
c. 1775. ORIGINAL IN EVERY DETAIL.
*Height, 7 feet 3 inches; Width, 3 feet
8 inches; Depth, 13 inches.*



HEPPLEWHITE CORNER CABINET IN MAHOG-
ANY, c. 1775. ORIGINAL IN EVERY DETAIL.
*Height, 7 feet 3 inches; Width, at front,
3 feet 6 inches; Depth, 2 feet.*

FURNITURE :: MIRRORS :: PICTURES :: TAPESTRIES
NEEDLEWORK :: TEXTILES :: SILVER :: CHINA
SHEFFIELD PLATE :: LUSTRE WARE
GLASS :: PEWTER



THE OLD NEW ENGLAND KITCHEN AT THE VILLAGE GREEN SHOP

Early American Antiques

The Village Green Shop

Is Now Open for the Season

June 15 to November 15

MRS. WHITTEMORE CALLS ATTENTION TO THE FACT
THAT SHE IS CARRYING A COMPLETE LINE OF CHINTZES
APPROPRIATE FOR EARLY AMERICAN FURNISHINGS

Everything Guaranteed as Represented

GRACE S. WHITTEMORE, 59 South Main Street, IPSWICH, MASSACHUSETTS

THE SHOP IS CLOSED ON SUNDAYS



Now Open

THE OLDE HOUSE at Sandwich, New Hampshire, stands beside the highway in one of the most picturesque and unspoiled of the early mountain communities of New England.

Old in fact, as in name, the house and shop afford fitting background for a collection of antique glass, china, pottery, and furniture, gathered from homes of the countryside and from once-thriving rural towns; as well as exclusive decorative accessories suitable for use with old furnishings.

In connection with the antique shop is a complete decorative service, which may be used with confidence for the furnishing of a house or the placing of an individual piece.

KATHARINE F. BRYER

and FRANK A. BRYER

SANDWICH

NEW HAMPSHIRE

The Great New Work on Furniture

WALLACE NUTTING OF FRAMINGHAM
has on hand, to appear in early autumn, the most
ambitious work on furniture ever attempted. It will
comprise pictures and careful critical description of

5,000 Articles

It will cover the entire American period, Pilgrim,
Dutch, Chippendale, Hepplewhite, Sheraton, Em-
pire, with an amazing wealth of detail and examples
in endless variety. Seventeen states and 500 collec-
tors will be represented.

Furniture of The Pilgrim Century, of which 6,000 copies were issued, has now been
sold out. The last edition contained 2,000 pictures, a number double that of any
other work. Now 5,000 pictures will represent the expansion from that work.

There has long been need of more and better illustrations of mahogany furniture.
These pictures will not be blocked out, but nearly all with plain background and
sharp full detail.

Additions and rewriting will appear in the oak, maple, and pine periods. But the
chief additions will be in walnut and especially mahogany. Added turning and
molding details and a treasury of information will make appropriate the title

Furniture Treasury

Among other items will appear thousands of mahogany chairs, tables, etc., and
about 350 clocks, 350 Windsor chairs, 350 looking glasses, etc., etc.

Two Volumes Octavo, 1,508 Pages

The Delightful Feature will be that the explanations
will all so appear that never will a page be turned to
find them. A plain, scientific, beautiful rich setting.

STANDARD EDITION, \$25. LIBRARY EDITION, UNCUT
WITH GILT TOP, \$26. LIMITED EDITION OF TWENTY-
FIVE COPIES IN THE RICHEST TOOLED LEATHER, \$55.

This book will be five times cheaper in relation to
material than has been offered by anyone else hitherto.

SEND FOR EIGHT-PAGE PROSPECTUS

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on request. Ready for delivery the end of August*

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your while to drop in and see real antiques.

No reproductions. All genuine.

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PENNSBURG, MONTGOMERY COUNTY

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For Antiques, Visit
RARE OLD CHESTER, ENGLAND



MARK O'BOYLE

(Member of the British Antique Dealers' Association)

Late Senior Partner of
O'BOYLE & NIELD :: PRESTON, ENGLAND

Illustrated is a fine yew wood desk
 on cabriole legs. Delivered to any
 port in United States. Price £45.

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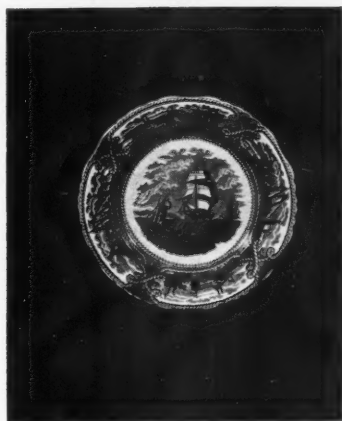
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10



3

HISTORIC GLASS AND CHINA

1. States Platter, Clews

2. Westward-Ho Compote

We offer a small service, including goblets, of this very American pattern. We are interested in buying additional wines and plates

3. Mason Stoneware Plate, American Marine 10 inches

4. Liberty Bell Plate, Centennial

We have a complete set of this glass, including 12 perfect goblets and two trays, with names of the signers of the Declaration of Independence

5. Garfield Memorial Pitcher

We have plates and water set

6. States Ewer and Basin, Clews

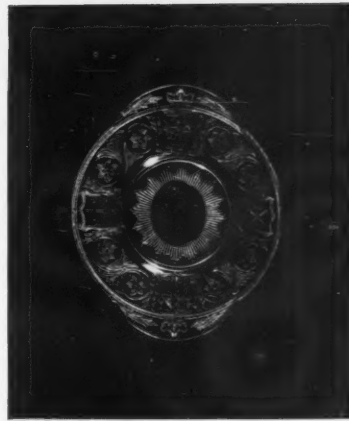
Most unusual offering. Basin 15 inches in diameter, ewer 10 inches high

7. Liberty Bell Pitcher

8. Garfield Memorial Plate

9. Ten-Inch Plate, Portrait of Young Victoria

10. Mate of Number 2



9



4



8

The HO-HO SHOP

670 RUSH STREET
CHICAGO

Everything Guaranteed as Represented



5



6



7

A Collector's Auction Sale of Antiques

Where Everything is Guaranteed as Represented

COME ONE—COME ALL—TO SUNSHINE FARM,
CENTER SANDWICH, NEW HAMPSHIRE

Twenty-five miles from Laconia; fourteen miles from West Ossipee, Meredith, Ashland, Plymouth, and Campton; ten miles from Holderness, Tamworth, and Center Harbor; four miles from Moultonboro; and one and one-half miles from Sandwich, New Hampshire.

*Sale begins Wednesday Morning, August 1, 1928, at 9 a. m., and
will continue until every piece in this large collection is
sold to the highest bidders. Remember the date.*

THIS collection consists of a miniature grandfather clock; a butternut carved chest of drawers; 20 pieces in curly maple including a highboy, desk, highdaddy, chest-on-frame, mirror, table, stand, bed, card table, shelf clock, chairs, four-drawer chest, and bureau; also over 200 hooked rugs in all colors, sizes, and designs; over 200 chairs, all types; 6 high-post beds with carving, arched and flat tops; over 50 other beds in pairs and odd ones, some with carving; over 100 tables and stands of all types; corner cupboards and kitchen dressers; nice collection of Currier & Ives prints; nice collection of Sandwich, Stiegel, and three-mold glass; many kinds of flasks and bottles; marked Bennington ware; Staffordshire; copper and silver lustre; silhouettes; 10 slant-top desks, all types; 5 secretaries; nice collection of pewter and pottery; nice collection of lamps; quilts, coverlets, shawls, and spreads; collection of old maps; over 50 bureaus, chests of drawers, and blanket chests in all types; over 25 mirrors in all types; a large collection of hardware for the fireplace and for doors; 6 highboys of different types; a nice lowboy; and hundreds of other nice antique pieces not mentioned. This is a large collection from among the mountains of old New Hampshire, and offers a chance of a lifetime. Don't miss coming to this big sale. Remember the date—

WEDNESDAY MORNING, AUGUST 1 at 9 A.M.

If very stormy, sale will start on the next fair morning. Caterer on the grounds. Terms cash

HARRY BLANCHARD, *Collector.*

P. S. — Aside from this large collection of rare antiques that will all be sold to the highest bidders on August 1, you will always find a full line of antique bargains of all kinds at the very lowest possible prices, on private sale every day but Sundays.

Your patronage is solicited — Make a visit to

BLANCHARD'S

SUNSHINE FARM, CENTER SANDWICH, NEW HAMPSHIRE. *Telephone 14-4*

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Forced to Sell

2000 HOOKED RUGS

Priced at \$9, \$13, \$17, \$22, and \$28

DURING the past few months, we have bought thousands of better-grade rugs but have been unable to dispose of them because of general business conditions. We must move at least 2000 of them immediately.

This is an extraordinary opportunity to acquire hooked rugs at less than wholesale prices. Every rug is handmade, most of them old. The sizes range from 2 feet 4 inches by 4 feet 6 inches, to 3 feet by 6 feet.



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Room sizes and door mats are not included.

Because of the unusually low price, they must be bought in lots of at least five. Approval orders will be accepted if accompanied by bank references. You can rely upon us for good selection. In case of return, buyer must pay one-way charges, we pay the other. Include descriptions and prices wanted. Send your orders and leave the rest to us, or come to our sales-rooms yourself.

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280-282 DARTMOUTH STREET

Established 1904

BOSTON, MASSACHUSETTS

IMPORTANT ANTIQUE AUCTION SALE

Friday and Saturday, AUGUST 3 and 4, at 10 A.M., Daylight Saving Time

EXHIBITION, AUGUST 1 and 2

Sale will be held at Peterborough Town House rain or shine

HAVING decided to dispose of the famous Wilson Tavern, and continue our residence in Peterborough, New Hampshire, in a house better suited to our needs, we are going to sell at auction the antiques purchased with the Tavern and other pieces collected and added to the furnishings during the last twenty-five years. Every item is in the



The Wilson Tavern—Built 1797

original unrestored condition unless otherwise noted, and the collection, therefore, offers an unusual opportunity for the discriminating collector who wants to feel sure of the authenticity of each and every piece. Many pieces of furniture have, of course, been refinished, and chairs that required it have had the rush seats restored.

STEPHEN VAN RENSSELAER

PETERBOROUGH, NEW HAMPSHIRE

Owner of the Wilson Tavern and proprietor of the Wilson Tavern Shop

PETERBOROUGH IS 78 MILES FROM BOSTON ON THE STATE ROAD



Old Sheffield Urn of Graceful Design



FENTON-CRESWICK, CIRCA 1800, \$245

FINE old Sheffield plate—by *Fenton-Creswick*, circa 1800. Contains original removable iron ingot for heating; also, spirit lamp which was added later. A very interesting piece.

You are cordially invited to examine at your leisure many other desirable pieces in the Schmidt collection in Silver, Porcelain, and Glass.

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PASADENA

Summer branches at Newport, Magnolia and Hyannis are now open



A distinctive Queen Anne walnut armchair, of characteristic design, has petit-point back and seat. The occasional table is also of walnut; the lamp of painted tole, with a treated stretched taffeta shade. A delightfully decorative group—and one typical of the unusual and authentic pieces in the Lans collection.

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BARYE

BOSTON, MASSACHUSETTS

Collection of Doctor and Mrs. George W. Whichelow

THE seasoned student of antiques and their collecting, comes in time to learn two important lessons. The first of these is that the market for semi-antiques of no intrinsic value from the standpoint either of workmanship or rarity is subject to violent fluctuations and sudden collapses; whereas the market for really fine and genuine examples of early craftsmanship — the world over — shows an almost unvarying upward tendency.

The second is that, in buying antiques as in buying securities, while speculation with the cheap sometimes proves profitable, the wisest policy is to confine oneself to things which may be described as strictly gilt-edged.

It is to those who have learned, or are learning, these important lessons that I offer my services.

Henry D. Weil
ANTIQUES

247-249 East 57th Street
NEW YORK CITY



BACON CUPBOARD

IN OAK

Circa 1670

Height . . 76 inches

Width . . 43 inches

H. C. Valentine & Co.

Antiques

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VIRGINIA

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STOCKBRIDGE, *Massachusetts*

OVER ONE THOUSAND PIECES OF CHINA — but this is not all — not one piece broken, cracked or mended.

Lowestoft, pink and purple Lustre, Silver Resist, Leeds, Liverpool, Bristol, Whieldon, Worcester, Old Rockingham, Davenport, Chelsea, and other kinds of English China, in dinner services, tea sets, and single pieces.

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"*M*OST interesting," "most unusual," "rarest" — have been used so much that they have lost their original meaning. My shop may deserve one or two descriptive superlatives, but they probably won't mean anything to you. Some of the things I have are rare, some just good, some fair, some I wish I had never bought. But the shop speaks best for itself. When you've seen it, maybe you will speak for it

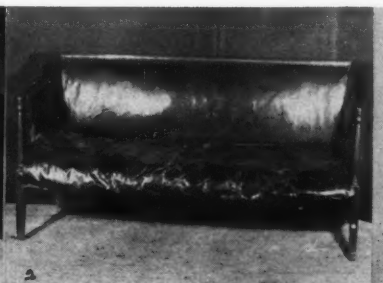
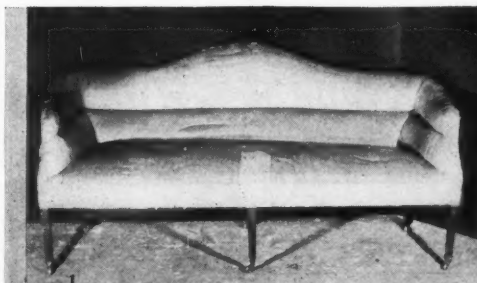
George N. McMahon

GEORGE N. MCMAHON
33 Charles Street
BOSTON, MASSACHUSETTS



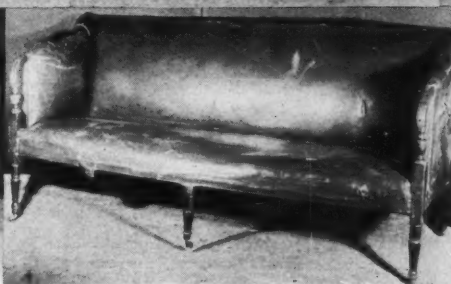
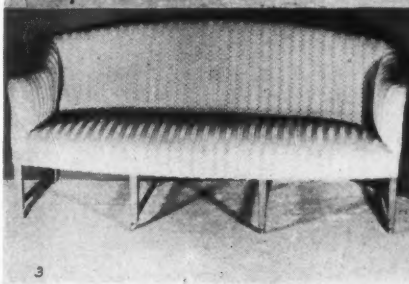
ANTIQUES
*Every Piece is Its Own
Best Guarantee*

No. 1:
Hepplewhite-period Mahogany Sofa. Square taper legs. In good condition, wants recovering. Length 73 inches. Price, \$225. Delivered to nearest United States port free.



No. 2:
Sheraton - period Mahogany Sofa. Square taper legs, centre one missing. Arms, back, and arm-uprights are reeded. Good condition, wants recovering. Length 68 inches.

No. 3:
Hepplewhite-period Mahogany Sofa. Taper molded legs, original stretchers back to front. Good condition. Length 73 inches. Price, \$210. Delivered to nearest United States port free.



No. 4:
Sheraton - period Mahogany Sofa. Taper legs, reeded arms. Good condition, wants recovering. Length 72 inches. Price, \$165. Delivered to nearest United States port free.

Illustrated above are four genuine antique sofas, all over 100 years old. The prices quoted include consular fee and insurance. (All risks.) Packing and freight all paid to any port in United States or Canada. American dealers and collectors visiting England will find a call well worth while. Others come, why not you? All details of packing, shipping, and consular documents attended to.

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ANTIQUE CHIPPENDALE BOOKCASE AND SECRETAIRE, c. 1770.
EXTREME LENGTH, 7 FEET; EXTREME HEIGHT, 8 FEET, 4
INCHES; EXTREME DEPTH, 19 INCHES.

A USEFUL piece of furniture, massive enough to give impressiveness to the far wall of living room or library, handsome enough to comport with the finest of old mahogany tables, chairs, and settees, and at the same time so refined in detail as not to overpower neighboring articles, is difficult to find. Yet an example which perfectly meets the requirement is here illustrated — a Chippendale bookcase and secretaire completely expressive of its period, and in untouched yet perfect condition. Its central broken pediment shows a delicate lacelike fretwork with scrolls decorated with ivory bosses. The graceful curves of the window tracery are emphasized with inlay which repeats around the drawer fronts. Varied woods enhance the beauty of an interesting interior arrangement. Altogether a piece of exceptional merit — large enough, but not too large.

*Antique Furniture, Rare Books, Prints
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*One of the Largest Stocks of
Genuine Antiques of the
Better Kind in the State
of Pennsylvania*

Illustrated:

A SERPENTINE AMERICAN HEPPLER-
WHITE SIDBOARD IN BEAUTIFUL
CROTCH MAHOGANY TOGETHER WITH
SOME FINE EARLY SHEFFIELD AND
A PAIR OF KNIFE BOXES, ALL OF THE
PERIOD c. 1790.

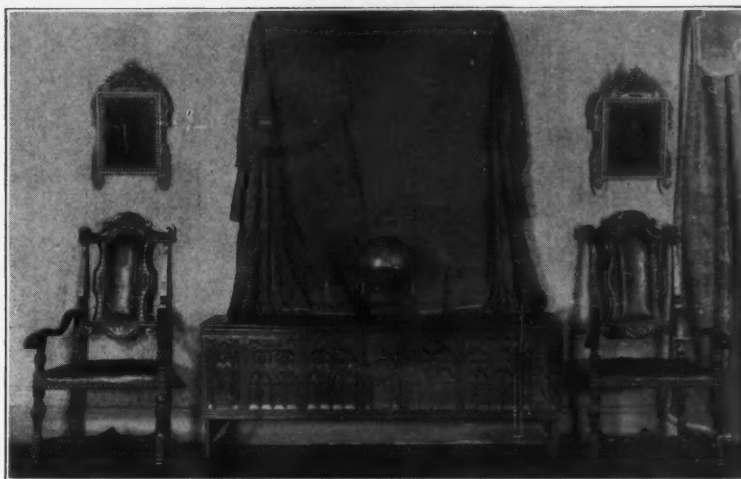
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GROUP showing a particularly choice Gothic carved oak chest. The quality of the carving is exceptional and the unusual proportions, fine design, and beautiful color, make it a piece of distinction.

Dealers and decorators are cordially invited to visit our exhibits of antiques and imported reproductions and bring their clients. Wholesale only.



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AN EXCEEDINGLY FINE BRONZE GROUP OF AN ARAB HUNTER AND HIS DOGS. THERE IS EXCEPTIONAL DETAIL IN THE MODELING, AND THE EXPRESSIONS ARE LIFELIKE. SIGNED *Waagin* AND *E. Marde*. HEIGHT, FOUR FEET; LENGTH, THREE FEET, THREE INCHES.

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INTERESTING STOCKS OF GENUINE
ANTIQUES IN THE COUNTRY

Furniture : Pottery : Porcelain : Glass
Silver : Sheffield Plate : Needlework
Long-Case and Bracket Clocks

A large stock of Furniture, Glass, Pewter, China, etc.,
suitable for the American market.

All details of packing and shipping personally
attended to.



The piece above, No. 918, has just been made to order and will be available for the public, together with 300 other exquisite reproductions of all early periods

An exquisite catalogue with 355 pictures will be mailed for \$1 — refundable with the first purchase

WALLACE NUTTING

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THE CONNECTICUT HILLS

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In Connection: THE STEPNEY TEA ROOM AND GARDEN where dainty luncheons may be obtained at all times

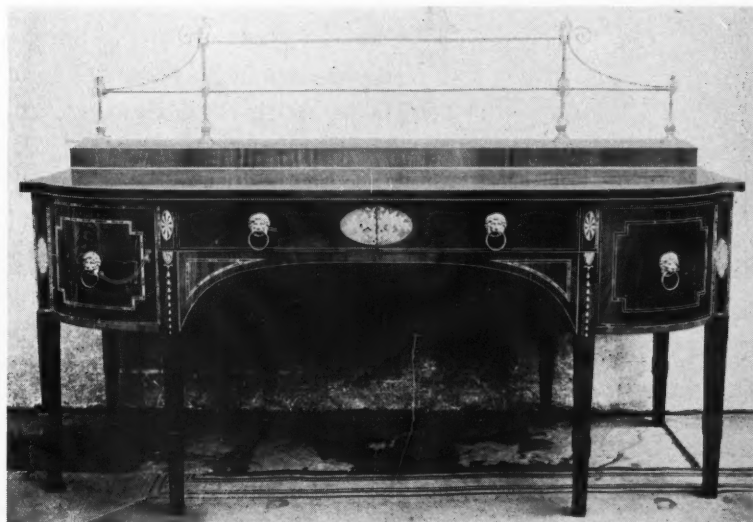
"A Good Antique is a Good Investment"



DARK BLUE PLATTER, BY HALL. SUBJECT, QUADRUPEDS. 17¼ BY 13 INCHES. IN PERFECT CONDITION. FROM AN INTERESTING GROUP OF BLUE STAFFORDSHIRE

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INCORPORATED Telephone, NEW ROCHELLE 6692 NEW YORK

The Treasure House



MAHOGANY BREAK-FRONT SHERATON SIDEBOARD

ILLUSTRATED is a magnificent mahogany break-front Sheraton Sideboard, size 6 feet 10 inches. The figuring of the wood is beautiful. There is a deep drawer on the right hand side, a cupboard on the left, and two silver drawers in the centre. Price £85, worth £130.

This Sideboard will be packed, insured, and delivered to any port in the United States or Canada at 3s 6d per cubic foot.

Fifteen other Sideboards in stock ranging in size from 4 feet; 8 convex mirrors; 20 grandfather clocks; and a very fine collection of antiques suitable for the American and Canadian market.

FREDERICK TREASURE

Member of the British Antique Dealers Association

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(LANCASHIRE, ENGLAND)



FOR a great many years, I have studied the requirements of American dealers, and my stock, therefore, is especially well suited to their needs. My collection of genuine antiques is one of the largest in the country and offers opportunity for quick and satisfactory choice. Packing done on the premises. Shipping personally attended to.

Preston is one of the most interesting and accessible old towns in England. On the main line to the

Lakes and Scotland, it is only four hours from London and one hour from Liverpool, Manchester, or Chester. Dealers met at Liverpool with car by appointment.

EDWARD NIELD

223 Corporation St., PRESTON, LANCASHIRE, ENGLAND

Cables: NIELD, ANTIQUE DEALER, PRESTON, ENGLAND

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OF REFINISHED FURNITURE

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Bottles and Flasks"
2 Volumes, \$20

Fine china, and a wonderful group of bottles; prints; metalware;
lamps; chandeliers; mirrors; hooked rugs; and numberless other
items expertly chosen and responsibly guaranteed.

Antique
Firearms



THE WILSON TAVERN SHOP

STEPHEN VAN RENSSELAER
Established 1902

The Crossroads

PETERBOROUGH, N. H.
Telephone 277

FOR SALE The Old Wilson Tavern

PETERBOROUGH
NEW HAMPSHIRE

or to rent furnished
or unfurnished



SHOWING BACK OF HOUSE, ELL, AND GARAGE

I AM offering the Old Wilson Tavern—a famous posting station in coaching days—for sale because it is too large for my present needs. There are few old houses like this left in America. Whoever buys it will have not only a beautiful home, but one with many historical associations.

Built in 1797, and considered one of the finest taverns in the United States, the Old Wilson Tavern was restored to perfect condition without in any way impairing its old-time charm. Original floor boards, original hinges, and locks were kept as they were when the tavern door swung open at the stage driver's request. The tap room, paneled in pumpkin pine, looks as it did in the old convivial days. Fireplace ends paneled in main house, some very beautiful; wainscoting, dentil and other fine molding, paneling and woodwork.

The main house is about 40 feet square, has twelve rooms, eleven fireplaces, four baths, and one lavatory. It is vapor heated and has a high pressure water system. There is a concrete cellar under the entire main house, a garage with room enough for 6 cars and a workshop above.

There are 70 acres of land fronting on the state road and on the old Peterborough Road, offering an unsurpassed view of Mt. Monadnock and valley. The property is situated on the mountain side far above the town of 3000 inhabitants. There are elaborate gardens with a pool, shrubbery, a famous old well, and a fine trout brook.

Located 78 miles from Boston and 1½ miles from Peterborough, the Tavern is admirably adapted for an all-year-round home, country club, or sanatorium. Ice and provisions delivered.

Full particulars and photographs on application to

STEPHEN VAN RENSSELAER
PETERBOROUGH, NEW HAMPSHIRE

ENGLISH ANTIQUES—*Everyone Wants Them*

NO dealer need be told this any longer. The day of crude cottage furniture, be it ever so "early American," is past. People want, if they can get it, furniture really beautiful in itself, finely made and *with the original finish*.

England is now, as it has always been, the source of much of the fine furniture in America. How to get a satisfactory supply here at reasonable cost is no problem to our clients, be they dealers or decorators. Our stock is right in every meaning of the word, and so are our prices

No visiting buyer can collect really genuine antique furniture in England, and get it back to America, for less than he has to pay at 140 Charles Street, Boston.

NORMAN R. ADAMS, INC.

Wholesale Antiques

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140 CHARLES STREET
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BRISTOL

England is a Bewildering Market for the Visiting Buyer of Antiques

MAY we suggest that, if you wish to be sure of what you are buying, and equally sure of not paying too much for it, you come first to our new London Galleries. We know the sort of stock Americans want. We carry nothing else, and we sell it at fair prices.

Purchases made in London may be billed through our Boston office, which will see shipments through the customs and arrange prompt and safe delivery on this side. Pieces bought abroad may be returned for credit at Boston.

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BOSTON

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Vol. XIV

JULY, 1928

No. 1

	PAGE
French Eagle of the Early Nineteenth Century	Cover
Chair in the Style of Hepplewhite	Frontispiece
The Editor's Attic	25
Furniture of the Old Hartford State House	
<i>William Stuart Walcott, Jr.</i>	28
Astrological Instruments	32
<i>Harrold E. Gillingham</i>	
Spanish Glass	35
<i>Catherine Moran</i>	
Further Notes on Commemorative Porringers	
<i>Howard Herschel Cotterell</i>	39
Five Contemporary Samplers	42
<i>Ethel Stanwood Bolton</i>	
Some Historic American Frescoes	46
<i>Edward B. Allen</i>	
What Chairs for the Dining-Room, Part V	49
<i>Bondome</i>	
Various South Jersey Operations	52
<i>Rhea Mansfield Knittle</i>	
Preserving the Fragile Ambrotype	54
<i>Charles Abel</i>	
London Letter	57
<i>Guy Cadogan Rothery</i>	
Shop Talk	58
<i>Bondome</i>	
Current Books	64
Questions and Answers	66

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CHAIR IN THE STYLE OF HEPPLEWHITE (c. 1795)

One of a set of twelve said to have been purchased in 1795 by John Caldwell of Hartford, Connecticut, from A. Hepplewhite and Company of Cripplegate, London, for his recently erected mansion. The material is mahogany, and the seat rails are tenoned through the stiles at the back. Despite the family tradition, the evidence of the chair itself indicates local workmanship. See in this number the discussion, *Furniture of the Old Hartford State House*, by W. S. Walcott, Jr.

ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume XIV

JULY, 1928

Number I

The Editor's Attic

The Cover

THE eagle on this month's cover is from a bronze original that perches on a desk in the Editor's Attic. A French bird, one of a considerable flock recently recovered in Paris by an American traveler and collector, this specimen came Americaward bringing quite a romantic tale behind him. He was, according to this account, modeled and cast by Pierre-Philippe Thomire (1751-1843), the French sculptor whose finely executed gilded bronze ornaments add both elegance and value to many an elaborate piece of Louis XVI and Empire furniture. Having been hatched under such competent auspices, our eagle and a hundred or more similar members of the brood were assigned to the high task of decorating certain important street lights of Paris — a quartet to a lantern. For many years they retained, undisturbed, their positions of ornamental contemplation. During the Franco-Prussian war, however, they suddenly disappeared. Whether it was believed that the starving Parisian populace might attempt to reduce them to terms of edibility, as did Ser Federigo with his pet falcon; or whether, on the other hand, it was feared that the invading Germans might seize upon so proud an array of poultry, the tale leaves us in the dark. In any case, the eagles were hidden, and, having been thus bravely safeguarded, were ignominiously forgotten for half a century, when their accidental discovery led to their sale to an enterprising American. The Attic does not vouch for the truth of this story; indeed, it believes that such tales, whether appended to eagles or to lesser fowl, would better be taken with a liberal admixture of salt. But true or false, the story is a fairly good one, and so likewise is the eagle.

A Postscript Concerning Commemorative Porringers

IN his *Further Notes on Commemorative Porringers*, published elsewhere in this number of ANTIQUES, Howard

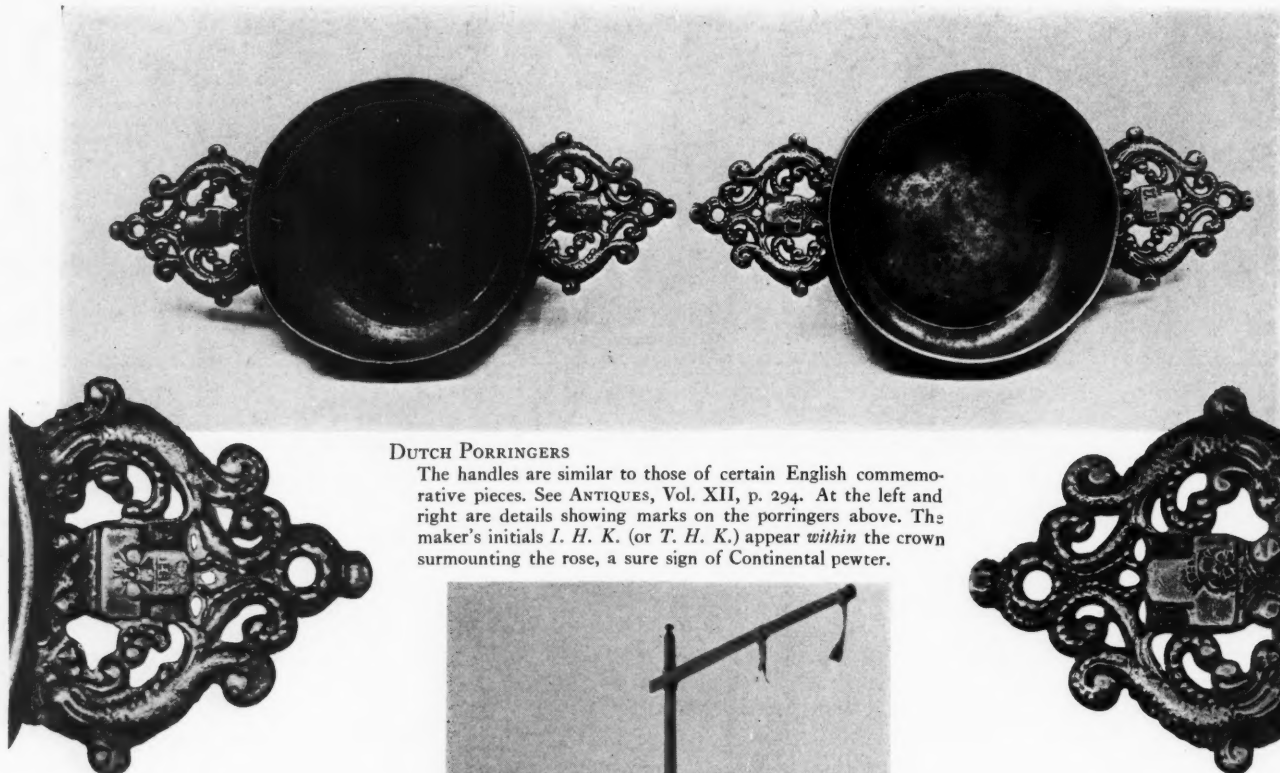
Herschel Cotterell seems to dispose quite completely of a previous editorial suggestion that such porringers, though English in subject, might yet prove to be in closer alliance with Continental than with English workmanship.* Certainly there can be no question that the marks which Mr. Cotterell so conclusively assigns to specific pewterers are English marks, stamped by identifiable English craftsmen. Yet it is, nevertheless, a curious circumstance that these Continental-looking commemorative porringers should occur only in celebration of two English sovereigns, one of whom, William of Orange, was a Dutchman, while the other, Queen Anne, occupied the throne during a period when Continental — notably Dutch — fashions dominated the English decorative arts. It is also a curious circumstance that the complimentary inscription on one of these porringers should exhibit a glaring error in the spelling of a royal entitlement — *Princ*, instead of *Prince* George. One can imagine a foreign moldmaker's being guilty of a slip of this kind. But an Englishman? Perhaps it is a delicate question. Eighteenth-century folk in all walks of life were prone to orthographic lapses.

In the face of conclusions offered by a man of Mr. Cotterell's international reputation as an expert in pewter, the Attic would not have ventured to present any queries anent the spelling of *Prince*, or to advert again to the various un-English characteristics of the porringers under discussion, had it not been for a postscript note from Mr. Cotterell himself — a note received too late to be appended, as it properly should have been, to his lengthier treatment of the subject.

The postscript reads as follows:

But just as one feels that the air is cleared — there comes a photograph from my friend Mr. Vetter of Amsterdam, showing two porringers in the collection of Mr. Tellander of Hilversum, Holland, with those identical double-dolphin ears, but bearing a mark which leaves us in no doubt as to their *Continental* origin. I am illustrating these, but, as the telltale marks do not convey any very decided message in so small a photograph, Mr. Vetter has also sent me full-size pictures taken by Mr. Ducro of Amsterdam, well known to readers of ANTIQUES through the many excellent pictures from his camera which have illustrated my articles on *European Continental Pewter*. In this full-size picture, here reproduced, it will

*A note appended to M. Riff's article in ANTIQUES for October, 1927, Vol. XII, p. 294.



DUTCH PORRINGERS

The handles are similar to those of certain English commemorative pieces. See *ANTIQUES*, Vol. XII, p. 294. At the left and right are details showing marks on the porringers above. The maker's initials *I. H. K.* (or *T. H. K.*) appear within the crown surmounting the rose, a sure sign of Continental pewter.

at once be seen that the maker's initials *I. H. K.* (or *T. H. K.*) appear in the crown surmounting the rose, one of the infallible tests for Continental pewter. Thus we have this double-dolphin ear appearing with English and with Continental marks, so that the ear alone is *not* a reliable test of nationality. On the *V*-shaped piece which attaches the ears to the body there appears, cast in relief, the letters *I. H. S. S.* with the *S*'s reversed.

The photographs forwarded by Mr. Cotterell with his postscript are reproduced herewith. They should be compared with the illustrations accompanying the already cited article by M. Riff. The porringer pictured in Mr. Cotterell's expansion of M. Riff's theme has handles which differentiate it from others of the general group.

The Attic greatly admires Mr. Cotterell's candor in offering this unfortunately belated communication. It is the candor of the thoroughgoing student and scholar. For what can these two Dutch porringers which Mr. Vetter has unearthed mean, except that our presumably English commemorative porringers are essentially Dutch in type? Cast in England, they probably were; dignified with an English touchmark, they undoubtedly were. But whence came the molds?

The Attic's doubts concerning the actual origin of the porringers

will not be entirely quieted until that question is completely settled.

Before the Day of Screens

BENJAMIN FRANKLIN's rocker with a treadle attachment which operated a fan qualified to cool the great Quaker's philosophic brain, while his hands were otherwise occupied,* finds curious analogue in a chair here pictured through the courtesy of J. Stoddell Stokes of Philadelphia. The latter specimen, however, is not a rocker, but a beechwood slat-back, whose simple, yet shapely, turned posts proclaim its eighteenth-century origin. It was found by Mr. Stokes in the Shenandoah Valley of Virginia.

Below the lower front rung, and, again, below the rear rung of this chair, a squared stretcher, or brace, is inserted between the legs. To these stretchers, in turn, is fastened a treadle device, of walnut, operable with the right foot, and connected with a pole which pivots on the back of the chair. When the toe of the treadle is depressed, the pole

CHAIR WITH MECHANICAL FAN ATTACHMENT
(eighteenth century)

Of beechwood, with splint seat; the mechanism, of walnut. Owned by J. Stoddell Stokes

*See *ANTIQUES*, Vol. XIII, p. 115.

turns in one direction. Its motion is reversed as the treadle rises. From the upper end of this pole, well above the head of any possible occupant of the chair, extends a long arm to which dangling strips of cloth were at one time so attached that they swished to and fro with the leisurely turning of the pole, and effectively warded off the attacks of all marauding insects.

Equipped with such a protective device, the philosopher might calmly puzzle over the riddle of the universe; the weary plowman, home from long labor afield, drowsily contemplate the final exit of the parting day; or the young mother, plying the treadle with rhythmically rising and descending knee, hopefully entice elusive Morpheus to tardy sojourn with the child in arms. So long as the pole maintained its motion, no invading hosts of winged things from swamp or forest could storm this sanctuary to the disturbance of its peaceful occupants.

A Pennsylvania

Bookplate

ONE of the neatest bits of Pennsylvania *fraktur* painting which has graced the Attic with brief visitation is herewith reproduced through the generous co-operation of Miss Fannie S. Bradley of Hilltown, Pennsylvania. It obviously belongs in the fairly rare category of Pennsylvania-German illuminated bookplates; for it is neatly pasted as an extra leaf in the front of a Mennonite hymnal, printed in 1811 by Michael Billmeyer of Germantown, and bears glowing witness to Maria Kolbin's

ownership of the volume. A note written in a feminine script beneath Maria's name seems to indicate either that the book was donated or that the illuminated plate was supplied in February of the year 1814. The colors of this decoration are the reds, yellows, and browns quite characteristic of such work in general; but they are applied with more than wonted precision of touch, while their distribution, in terms of light and dark, is brilliantly effective.

Such *fraktur* work, as everybody knows, constitutes a curious German-American survival of the mediæval art of illumination, which, in fact, was an almost inevitable accompaniment of the hand-wrought books of days anterior to the invention of printing. To be a penman was, *per se*, to be an illuminator — of sorts. To be a schoolmaster and hence to teach penmanship — in Germany and German Pennsylvania, at least — implied, therefore, some skill in *fraktur*. So it was that many a pedagogue was called upon to devise decorative birth certificates, death records, betrothal and marriage tokens, and the like.

A great many of these polychromatic productions are crude affairs. Far better work was turned out by certain of the more highly trained members of the religious community at Ephrata, whose decorative labors appear to have been expended mainly upon the beautification of religious books. Quite probably, therefore, to Ephrata Miss Bradley's bookplate should be credited, though the hymnal itself emanated from a Germantown printery.



ILLUMINATED BOOKPLATE (Pennsylvania, 1814)

Pasted as an extra leaf in a hymnal entitled *Die Kleine geistliche Harfe der Kinder Zions* (The small spiritual harp of the Children of Zion). Size, 4" x 6½".



Furniture of the Old Hartford State House

By WILLIAM STUART WALCOTT, JR.

EARLY in the year 1911 the beautiful city of Hartford, Connecticut, was horrified by the rumor that the Old State House, rare example of Doric architecture, completed in 1795 after designs by Charles Bulfinch, might be torn down. Every citizen possessed of any pride of ancestry rallied to the rescue. The building was saved. Now it stands, a thing of beauty, of which not only Hartford and Connecticut, but all America, may be proud.

There is a tradition, handed down in the Caldwell family and well-known in Hartford, to the effect that John Caldwell, first president of the Hartford Bank, extensive shipowner and merchant of Hartford, and a member of the State House building committee, when on a trip to England in one of his own ships, about 1795, ordered from A. Hepplewhite & Co., the firm organized after George Hepplewhite's death by his widow Alice, a set of chairs for the Senate chamber of the State House, then nearing completion. At the same time, he is said to have had a set of twelve chairs and a dining table made for his own use.

Of this dining table nothing is now known; but, within a few years, the twelve chairs which Caldwell is said to have ordered for his Hartford house have all been accounted

for. The Frontispiece pictures one of three of these chairs, now owned by Mr. and Mrs. Francis P. Webb and Mr. Webb's sister, Mrs. Bosanko. Three more of the set are owned by Francis Parsons. The remaining six, of which two are armchairs, were recently in the possession of Mrs. Elizabeth Caldwell Rogers.

The actual origin of the Senate chairs, of which some fourteen are known to exist, has been a fruitful source of controversy among lovers of old furniture.

Most happily, light has been shed on this much mooted question by the discovery, in the archives of the Connecticut State Library at Hartford, of a valuable document which came from the office of the State Comptroller. A copy of the major part of this, for which the writer is indebted to George S. Godard and the Connecticut State Library, is shown in Figure 3. A brief mention of the names which appear in this bill for furnishings will be given, with particular consideration of those of the two cabinetmakers, Lemuel Adams and Samuel Kneeland, and of John Wadsworth, Windsor chairmaker.

Jeremiah Halsey, whose name appears at the head of the document, was one of the builders of the State House. Evidently he assembled the furniture and presented the twelve bills mentioned in the body of the statement.

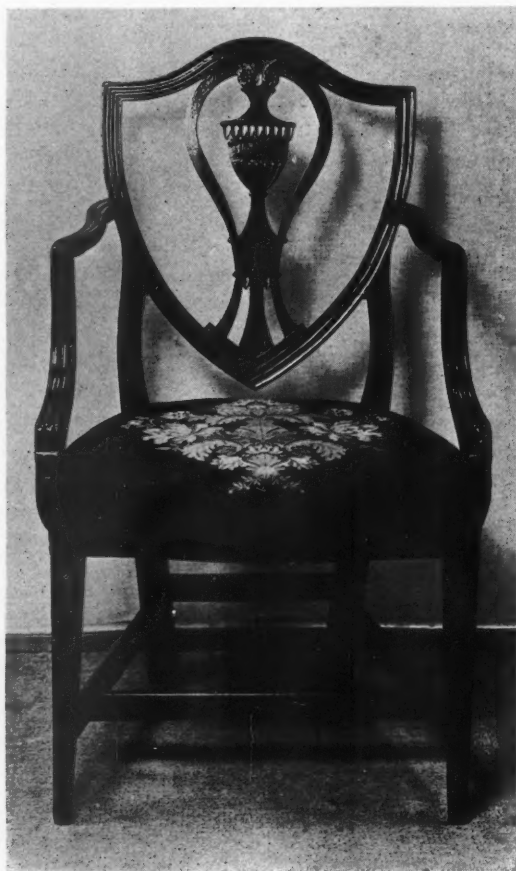


Fig. 1 (left) — HARTFORD
SENATE CHAIR
Owned by John N. Brooks,
Torrington, Connecticut

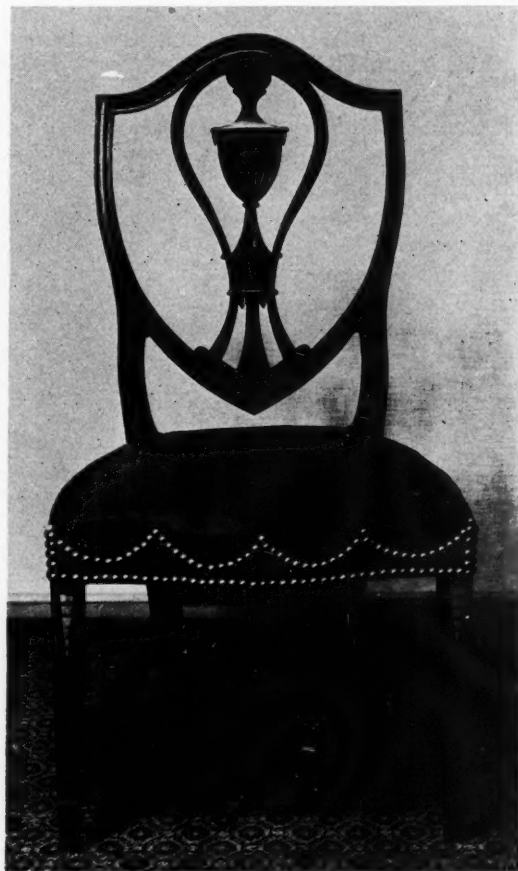


Fig. 2 (right) — ONE OF A
SET OF CHAIRS
Contemporary with the
Senate chair. The general
form, inlay, and carving
suggest the same origin.

Fig. 4—ADVERTISEMENT OF JOHN WADSWORTH, WINDSOR CHAIRMAKER
From the *American Mercury*, Hartford,
January 4, 1796.

The document illustrated in Figure 3, while not so specific in detail as we might wish, nevertheless suggests the former beauty of the furniture and fabrics employed in furnishing and decorating the interior of the Old Hartford State House. George S. Godard, State Librarian, has in his possession a piece of crimson damask that was found under other fabrics, and is doubtless the only remnant of the original upholstery used for the Senate chairs. Forty years earlier, a similar material is mentioned in the will of Mrs. James Alexander of the City of New York, dated 1756. In this the testator mentions, among other bequests to her daughter Catherine Parker, "one dozen and four Crimson Damask Chairs and the Crimson Damask Curtains."*

The window seat illustrated in Figure 5, while lacking in elaboration of carving and grace of proportion, is similar in form to the window seat illustrated in plate twenty of Hepplewhite's third edition of *The Cabinet-maker and Upholsterers' Guide* (1794).

Figure 7 gives a view of the three types of original Senate chairs. Some fourteen of these chairs are known: eight in the Connecticut State Library, and six privately owned in Hartford and Torrington. The chair in the centre of Figure 7, like which there are two in Memorial Hall, was for the use of an officer of the Senate. The construction of the shield-shaped back differs from that of the other chairs. The more elaborate inlay, the

*Social New York Under the Georges, Esther Singleton.

Windfor Chairs.

JOHN WADSWORTH, INFORMS the Public that he has taken the Shop lately occupied by *Stacey Stockhouse*, where he carries on the Windfor Chair-Making business:—Those who will please to employ him, may depend on having their work done in the best manner, on reasonable terms, and at the time agreed on:—Wanted by said Wadsworth, as Apprentices to the above business, one or two likely Boys, 13 or 14 years old—Also, to purchase, a quantity of square edged Whitewood Plank, from 18 to 20 inches wide.

Hartford, Dec. 21, 1795.

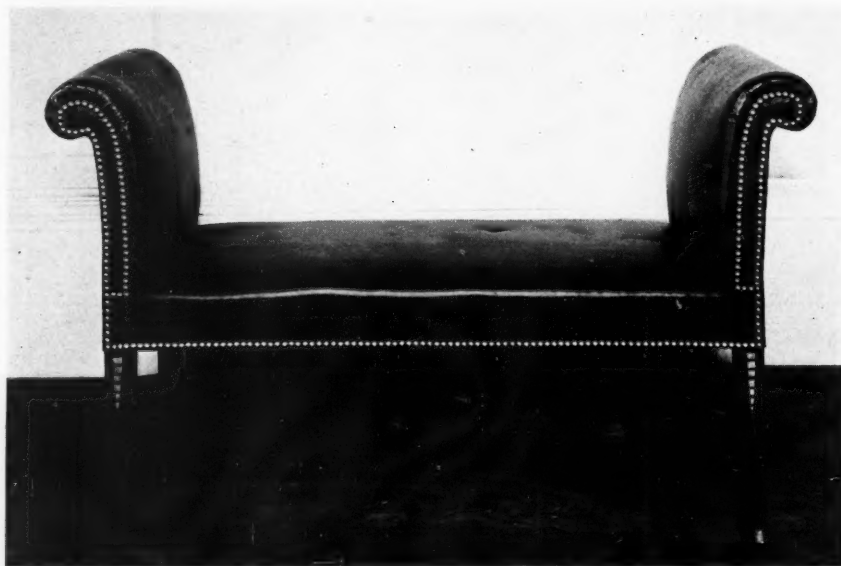
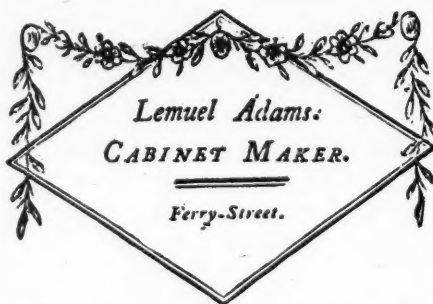


Fig. 5—ONE OF THREE WINDOW SEATS
Now in the Old State House. Part of the original furnishings.



HAS constantly on hand a general assortment of Mahogany Furniture, made in the neatest and most approved fashions, which he offers for Sale, at the New-York prices.

Gentlemen and Ladies may be furnished with all kinds of Cabinet Work, Chairs, Sofas, &c. on the shortest notice; as he employs the best workmen from New-York and Boston.

N. B. For Sale as above, 2000 feet Mahogany Boards, Plank, and Slit-work, from 1 to 3/4 foot.

Hartford, March 14, 1796.

(6.w.)

spade feet, and the added pads on the arms of this chair are likewise notable. The chair at the right in this illustration is the usual Senate chair with added arm pads.

Although these chairs were of sturdy construction and amply braced, after long years of service they fell into disrepair and several of them became unfit for use. When the new capitol was constructed, in 1878, these chairs from the old State House were replaced by new chairs and new furniture, specially designed for the Senate Chamber

and House of Representatives. Comptroller Hubbard had six of these chairs, which were still intact and in the possession of the State, recovered with artificial leather and placed in the main room of the State Library, at the request of the late State Librarian Charles J. Hoadly, for exhibit rather than for use. In 1902, State Librarian George S. Godard arranged for the restoration of the six chairs,

with two additional chairs which he rescued from the basement of the capitol, where they had been discarded as worthless wrecks. These are the eight chairs now in Memorial Hall of the State Library.

The Brooks chair (Fig. 1), during the process of repair, has lost the broad bands of horizontal inlay near the lower part of the front legs, and new lines of vertical inlay have been carried to the feet. The chair shown in Figure 2, while not a Senate chair, is important, as it closely resembles the Senate chair in the treatment of the carving and inlay. This is one of a set whose origin points toward Hartford, as six or more like it were

Fig. 6—LEMUEL ADAMS ADVERTISEMENT
From the *American Mercury*, Hartford,
March 14, 1796.

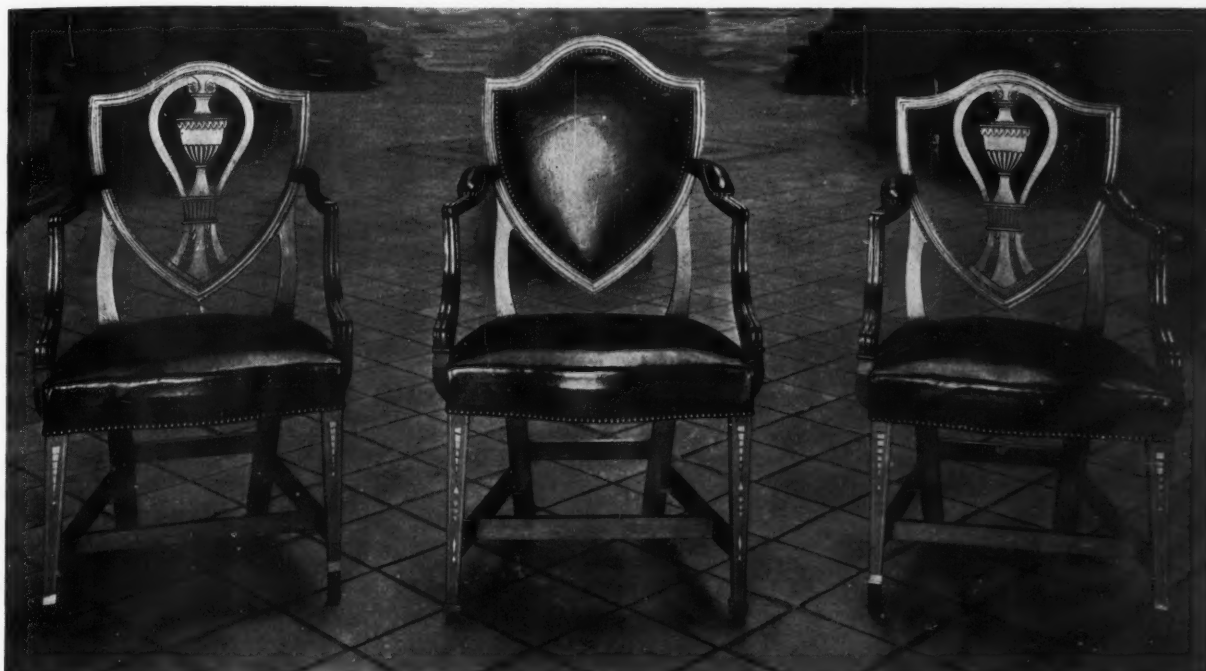


Fig. 7—THREE CONNECTICUT SENATE CHAIRS

In Memorial Hall of the Connecticut State Library. The chair in the centre of the group is an officer's chair. Note the unusual form of the spade feet. At the right is a chair with pads on the arms.

owned by a member of the Wadsworth family, who came from Farmington, but a short distance from Hartford. An armchair of this type, with an added inlay on the urn, is on exhibition at the Metropolitan Museum of Art. The chairs of this set are made of cherry with the *side seat rails tenoned completely through the stiles*.^{*} The Senate chairs are of Honduras mahogany, and the seat rails are *not* tenoned through the stiles. The John Caldwell chairs are made of mahogany, and the side seat rails *are* tenoned through the stiles.

We have, then, *three* distinct sets of chairs, and a group of three window seats, all made about the same time, and all displaying on the front legs a similar triangular inlay motive composed of from six to eight pieces of satinwood with charred edges. The general form of shield back and carving may be found in plate five of Hepplewhite's design book, the third edition of the *Cabinet-maker and Upholsterers' Guide* (1794). The Caldwell chair (*Frontispiece*) conforms very closely to the Hepplewhite design, the principal difference being the outward curve of the stiles directly above the seat rail and the triangular inlay, neither of which is found in any of Hepplewhite's three design books. After a care-

ful study of the Hepplewhite designs depicted in the three editions of the *Cabinet-maker and Upholsterers' Guide*, the writer sees no justification for believing that the Senate chairs were made in England. The heavy construction throughout and, especially, the heavy underbracing and the massiveness of the rear legs are not indicative of English origin, but strongly suggest American workmanship. The chair represented in Figure 2, which is of cherry, is, with little doubt, of Connecticut make.

While the bill presented by Lemuel Adams for chairs, desk, and other items — amounting to one hundred and five pounds and six shillings — is not conclusive proof that he made the Senate chairs and window seats, it provides official evidence, in favor of that assumption, which cannot be ignored. Lemuel Adams carried on an extensive business, employing cabinetmakers from New York and Boston. His reputation as a cabinetmaker was excellent, and his advertisements are proof of the variety and extent of the products of his shop.

There is some hope that, when certain documents which have come from the Comptroller's office and which are now at the Connecticut State Library are sorted and indexed, more detailed information may be had concerning the furniture and furnishings of the Old Hartford State House.

^{*}This structural device has long been considered a specific index of Pennsylvania workmanship. But of late it has been observed in chairs from both Rhode Island and Connecticut. *Ed.*

Astrological Instruments

By HARROLD E. GILLINGHAM

AN instrument which will enable one to tell the time of day by the sun, the time of night by the stars, the height of buildings or mountains, as well as the depth of valleys, at once suggests to the reader a complicated piece of mechanism, more intricate indeed than the finest chronometer of the present day; yet such was the capability of the astrolabe of over a thousand years ago.

Some historians tell us the astrolabe was the invention of Hipparchus of Nicæa, the Greek astronomer who died in 126 B.C.; while others are of the opinion that the Arabs originated this instrument four centuries prior to Hipparchus. The earliest dated astrolabe known is Persian and was made by *Ahmad and Mahud, sons of Ibrahim the Astrologist of Isfahan, A.H. 374* (or 984 A.D.). This is in the Lewis Evans collection at the Old Ashmolean Museum of Oxford, England.*

In the thirteenth century the Majorcan pilots used the astrolabe in navigating their vessels; and, during the next four hundred years, this instrument was used by mariners — after which it was replaced by the sextant. The astrolabe and astronomical sphere of Columbus were exhibited in the Spanish building at Philadelphia's Sesqui-Centennial Exposition last year. By means of the astrolabe one could observe the meridian altitude of the sun in the daytime, or of the stars by night, and thus calculate the latitude. The astrolabe was also used to measure the height of buildings or mountains, and for many other purposes (*Fig. 1*). In fact it was considered of such importance that, when Geoffrey Chaucer (1330-1400), the poet-as-

*This collection, the largest single exhibition of its kind in the world, boasts at least ten astrolabes — Persian, Moorish, Egyptian, French, English, and Italian — signed and dated before the year 1400 A.D.

tronomer, sent his son "litell Lowis" to Oxford, at the age of ten, he wrote "Lowis" a treatise on the astrolabe, which has remained a standard English work on the subject for over five centuries.

The Arabian astronomers left many manuscripts on the subject of the astrolabe and its use; one of these (c. 700) is in the British Museum. Hundreds of other volumes, in all European languages, have been published.

R. T. Gunther, in his *Early Science in Oxford*, Oxford, 1923, Vol. I, p. 96, writes, "By 1250 many Arabian works had been translated into Latin, with the result that Euclid, Archimedes, Apollonius, in addition to Ptolemy, were henceforward accessible to the student." This modern work, by the way, is most valuable to the student of today.

A sixteenth-century publication in the writer's library on the subject of sundials and astrolabes is by Sebastian Munster, who made one of the earliest known drawings of the chilindre, or pillar-dial.*

Treatises on the chilindre or pillar-dial were written in England as early as the thirteenth century; and, in 1520, Hormann notes, in his *Vulgaria*, two kinds of portable sundials: "There be journey rings, and instruments like a hanging pillar, with a tongue hanging out, to know the tyme of day." Munster was a contemporary of Nicholas

Kratzer, a dialist of Oxford, whose dial made for Cardinal Wolsey is now in the Evans collection. The portrait in the Louvre of Kratzer, by Holbein, is familiar to all student dialists.

A few astrolabes and sundials made of paper or wood are preserved in museums, but the majority of these instruments are made of metal, generally of brass and

*ANTIQUES, Vol. X, p. 197.

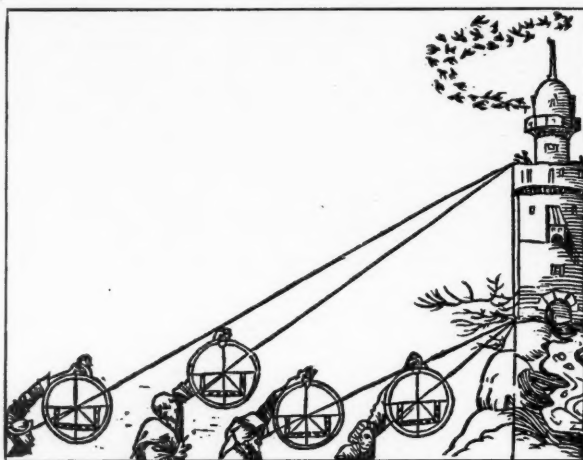


Fig. 1 — THE USE OF THE ASTROLABE
Illustration from Joanne Martino's *De Usu Astrolabi*, published in Paris, 1553.

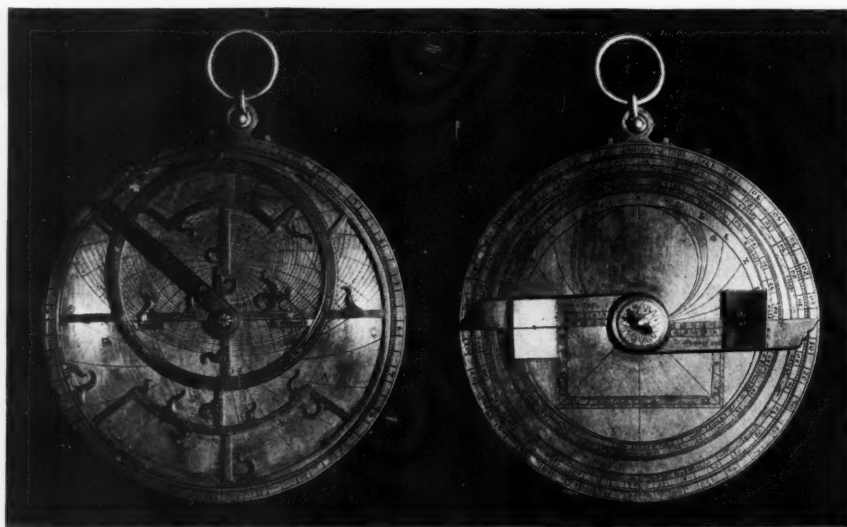


Fig. 2 — OBVERSE AND REVERSE OF AN ASTROLABE (1585)
Attributed to Erasmus Habermel. Diameter 5 1/2 inches.

silver. They vary in size from about three to fourteen inches in diameter. A Persian astrolabe in the Lewis Evans collection weighs eighteen pounds, four ounces.

The principal part of an astrolabe, called the *mother*, is a circular plate (about three sixteenths of an inch thick)

with a ring above for the thumb of the observer. The border of the mother is divided into twenty-four hours and degrees. In the shallow disc within this space are the removable plates for the different latitudes, engraved with the azimuth, and, in some cases, with the stars and planets. The pierced centre plate, which turns within the mother frame, is called the *rete* or *spider*. The ecliptic

circle appears on the upper part of the *rete*, engraved with the signs of the zodiac or the months and days. The several curved and pointed projections of the *rete* point to the different stars or planets on the inner plates. The arm extending from the centre is called the *label*. The *rete* and label on the obverse, with the alidade on the reverse, are the only movable parts of an astrolabe, and are held in place by a washer, through which passes a bar held in position by a cotter pin. On the astrolabe illustrated (Fig. 2), the washers, plates, pins, and thumb ring are all of silver; while the remaining portions are of brass, so highly polished as to appear, despite three centuries of age, like fire gilt. The back of the mother plate, or reverse, is engraved with the degrees, the signs of the zodiac, months and days, on the several circles. In the centre is a scale, similar to a protractor.

Across this back is the alidade, or rule — a metal bar with hinged sight slits near the ends. Through these slits one gets the altitude of sun, star, mountaintop, or building, as the case may be, and from the various plates and circles works out the desired result, be it in terms of height, time, or latitude. Space

forbids the complete explanation of the various processes.

The astrolabe shown in Figure 2 is five and one half inches in diameter, and is of the sixteenth century. It is said to have been made by Erasmus Habermel,* who worked in Prague from 1550 to 1590, and made many

instruments for Franciscus de Padua, a medical doctor of Forli. It closely resembles astrolabes made by Georgius Hartmann, who worked in Nuremberg during the middle of the sixteenth century.

The medicinal astrological disc shown in Figure 3 is particularly interesting, as it has, on the reverse, the maker's name, as well as that of his great patron, Francis of Padua.

The engraving on this is charmingly fine and clear, despite its three hundred and fifty years. Discs like this one were used by the doctors of the sixteenth century, and by others, to aid in casting the horoscopes of individuals.

As a piece of engraving this specimen is exceptionally fine. The obverse bears, between the various arms, like the spokes of a wheel, the letters of the words *Medicinales dies*, and a turnable disc which serves as a guide for the source or course of the illness. On the reverse appear the various phases of the moon, as well as of the planet stars, which were held by physicians of early days to affect one's destiny. Hence such an instrument was to them indispensable, owing to their belief in the close connection between medicine and astrology. Similar pieces are to be found in the

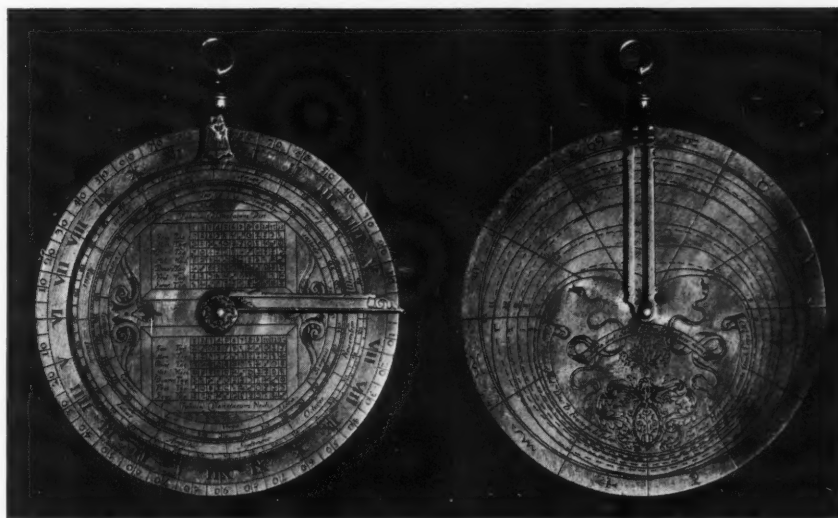


Fig. 3 — OBVERSE AND REVERSE OF A MEDICINAL ASTROLOGICAL DISC (1585)
By Erasmus Habermel. Diameter $3\frac{3}{4}$ inches.



Fig. 4 — ARMILLARY OR ASTRONOMICAL SPHERE
Of brass. The base is modern. Diameter 12 inches.

*Erasmus Habermel was astronomer, geometer, and instrument maker to King Rudolf II and to Maximilian II, the Roman king of the Germans in 1576. He was prolific in producing instruments of the better class, and, unlike the workmen of the present day, paid great attention to detail and correctness, as all his known instruments show. For this he was famous. Many of his pieces in the European museums show that they were made for Franciscus de Padua, the medical doctor of Forli, and the student of the subject is fortunate indeed that several Habermel pieces may be seen in the collections at Oxford, the British Museum, and those of Vienna, Nuremberg, and Dresden.

National Museum of Nuremberg and the Dresden Museum; no others are known to the writer, who feels fortunate in possessing such interesting specimens of the early Renaissance period.

The armillary, or astronomical sphere (Fig. 4), is an interesting form of sundial, showing the meridian, equinoctial, and horizon circles. On the centre rod may be seen a small ball, representing the earth, while on the inside of the wide band the hours are marked. This piece, without a base, was found two years ago, by the writer, in Ohio. It had been brought, as was said, from Germany "over three hundred years ago," though its very appearance and workmanship suggest late eighteenth-century production, and it is most crudely made. The armillary sphere was known over two thousand years ago, and, in the second century B.C., was improved by Eratosthenese of Cyrene, a great astronomer.

The tools used in the making and designing of these instruments afford an interesting study, inasmuch as the early geographers, astronomers, and mathematicians possessed implements quite similar to those we use today. The early Greek and Arabian astronomers also had drawing compasses and tools to record their astronomical observations. The iron compasses of two parts, a straight and a curved leg, were described as early as 1100 A.D. Note in Figure 5 the quadrant at the left, the square on the table, and the crude pair of compasses being used by Abbé Richard of Wallingford (c. 1326).*

During the fifteenth century, and for three hundred years thereafter, most of the makers of astronomical in-

struments and sundials also produced and sold mathematical instruments, many of which were finely damascened and inlaid with gold or silver. By the end of the eighteenth century, such instruments were fitted into most attractively made cases — some of them but four inches high — to be carried in the pocket. These cases contained compasses with fixed and movable points, pencil and drawing pen points, dotting wheels, semicircular scales, and protractors, as well as single and parallel rules and squares.

These tools were so exceptionally well made that the hinge joints of the compasses are almost invisible. Those illustrated (Fig. 6) are all of silver save the steel points, and were made by Le Sr. N. Bion, *Ingenieur du Roy pour les Instrumens de Mathématique, Quay de l'Horloge du Palais*, whose *Traité de la Construction et des principaux usages des Instrumens de Mathématique* was first published in Paris in 1689. Six editions of this work have appeared, besides Edmund Stone's English translation in 1723.

Owing to ignorance of the customs of French auction sales, the writer in 1925 missed a beautiful pair of bronze-gilt drawing compasses, elaborately chased and inlaid, signed *Christof-ferus Schisler-me fecit Auguste. Anno Domini 1555*, which had come from the famous Spitzer collection, dispersed in 1893.

The study of pocket sundials and astrolabes leads one to fields afar, where, if one has but the patience to watch and wait, nuggets of

gold are to be found in the shape of rare specimens, and of most interesting old books and manuscripts on all branches of dialing and astronomical instruments.



Fig. 5 — A MEDIAEVAL INSTRUMENT MAKER (c. 1326) Richard of Wallingford engaged in making his own instruments. From an illuminated manuscript in the Oxford Museum. Reproduced from R. T. Gunther's *Early Science at Oxford*.

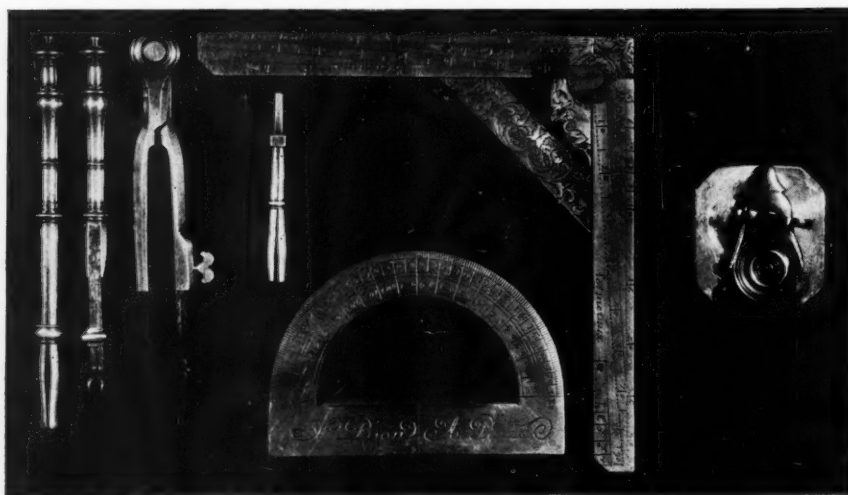


Fig. 6 — SILVER AND STEEL INSTRUMENTS (eighteenth century)

Made by Nicholas Bion of Paris, who died 1733, aged 78 years. The silver ink bottle at the right, though French, is not by Bion.

*From an illuminated manuscript at Oxford. Taken from Gunther, Vol. II, p. 87.

Spanish Glass

By CATHERINE MORAN

Figures 1, 2, and 8, from the Osma collection; the remaining, from the collection of Señor Artiñano

IT is supposed that the art of making and decorating glass was introduced into Spain by the Romans. The fall of the Western Empire seems to have arrested the progress of the art, and little known work of any value was produced for well-nigh a thousand years — that is, until Venetian *cristallo* ushered in the epoch of modern glass. Nevertheless, some writers affirm that, during the Moorish occupation, the making of glass was only surpassed in importance by the making of pottery; and there is a tradition that Almería was as renowned for its glass as for its metal work. The only Moorish specimens of interest that have reached us, however, are some glass vessels discovered lately in the Moorish palace at Medinat az-Zahrâ, near Córdoba. These are decorated with motives similar to those found in the Egyptian art of the day.

It is probable, also, that a type of glass similar to the Bohemian *Waldglas* continued to be produced in a desultory fashion in the wooded regions of Spain — where the necessary potash could be extracted from burnt wood or lees of wine — or in sandy districts such as the country to the north of Almería, where the requisite minerals could be derived from the soil itself. Cataluña seems to have been a centre since the fourteenth century, and, in 1455, we find the glassworkers of Barcelona forming themselves, under the protection of San Bernardino, into a guild which should dictate the rules of the trade and provide for its organization. Six years' practice was required before an artisan could become a master worker.

The fifteenth century was marked by a great revival of the art of glassmaking, and it is from this date that the def-



Fig. 1 — CATALAN GLASS
Leaf tracery in pale apple-green and yellow.
Lavender blue bandings. Height, 26 cm.



Fig. 2 — FLAT FRUIT DISH (Catalan)

inite history of Spanish glass begins. Yet this history has still to be written. The subject has been neglected except for various somewhat brief accounts of the centres where glass was made. But the exact form, color, and design of the objects which these centres produced have been little dwelt upon. Documentary information and contemporary evidence are lacking, and, to arrive at an idea of the character of the work produced, it is necessary to study the existing specimens in collections. It is by virtue of the kindness and cordiality of Señor Artiñano and of the directors of the Institut de Valencia de Don Juan that the following notes and photographs have been collected.

Several distinct influences may be traced in the production of Spanish Renaissance glass. For the sake of clarity, the centres of glassmaking may be divided into groups according to the type of work which each turned out. The most important group was that to which belonged Barcelona and other coast towns of Cataluña — Cervelló, Almatut, and Mataró. Here the influence of Venice

was paramount, and the Catalans soon became the rivals of the workers at Murano. Their glass was of the first order, and the constant comparisons between it and Murano ware prove that it resembled the latter, not only in form and design, but also in perfection of workmanship.

One variety, admitted to have originated in Spain, has a marked affinity to Saracenic glass. The designs consist of floral patterns, animal motives, and sprigs enameled in beautiful tones of green, ranging from apple-green to yellow. This color sometimes appears alone, sometimes associated with enamels of other colors — often with a



Fig. 3 — CATALAN PORRON

a. Of slightly yellowish tint, heavily decorated. Height, 41 cm.
b. Grayish glass with white spirals. Height, 26 cm.

lavender blue or a dull tone—which, however, are always sparingly applied. An illustration of this painted glass may be seen in Figure 1. Here we find a slender-necked flat-shaped bottle, about twenty-six centimeters high, decorated with a delicate leaf tracery in pale apple-green and yellow. The lines are of lavender blue, and touches of this color are interspersed among the foliage. Figure 2 shows a flat fruit dish with a curved rim, standing on a low column and base. The pigments are applied with a loaded brush, the thick mass of color giving a jewel-like effect impossible to obtain by other processes of flat opaque painting. It is probable that the Catalans learned this method of decoration from Saracens in the various ports of the Levant. It is a form of ornamentation which is usually applied to vases and bowls with two handles, and its production seems to have continued during the greater part of two centuries, dating from the end of the fifteenth.

All sorts of objects for everyday use were made: vessels in clear or colored glass, vases, cups, tumblers, drinking vessels with a long tapering spout—called *porron*—oil and vinegar cruets, bowls, vessels for sprinkling rose-water at ceremonies—known as *borracha*. These are decorated with crinkled and serrated ornaments, knobs, scrolls, and rosettes.

Two examples of porron are given in Figure 3; *a* is of a slightly yellowish glass. Heavily decorated with raised scrolls on the body, it displays a pruned base and finlike ornaments on the handle. A serrated ornament, worked with pincers, adorns a portion of the widest part. The tube for filling has a reversed lip, and the spout is narrow. An ornate handle, on which is a fantastic bird, surmounts the whole. Figure 3*b* is of gray glass, decorated with lines of opaque glass let into the smooth surface of the piece.

The large number of vessels decorated with this thread motive, or *lattice*, is of interest, as it was a very favorite form of decoration in Roman times. The thread is either of transparent glass set in colored glass, or of white

opaque glass. The cruet in Figure 4*a* is another example of the thread decoration. In this case the glass has a slightly greenish tinge. The decoration of the *borracha* (Fig. 4*b*) shows a combination of the thread motive with a more exuberant form of ornamentation which is very typically Spanish. The base and foot are plain; festoons stand out on the main part of the vessel in which the white threads appear, and the handles are decorated with comblike ornaments. Four tall, erect spouts emphasize the pointed and bristling effect of the whole.

Glass similar to that produced in Cataluña was made in Cadalso, and in San Martin de Valdeiglesias near Toledo, at Recuenco in the province of Cuenca, and at Valdemaqueda in the province of Avila. The two-handled cup in Figure 6 is very typical of the work done at Cadalso. The glass is of that very pale green shade characteristic of Cadalso. The surface is smooth, except for some parallel lines near the top, and the trellis design which adorns the lower part of the cup. The glass furnaces at Cadalso were at work at the beginning of the sixteenth century and supplied the whole kingdom of Castilla. A reference to those of San Martin, in the year 1680, asserts that the works were under the direction of a Fleming, and that the glass produced was of a very fine quality. Objects in white transparent glass, very pale green glass, and opaque glass in different colors, compose the output of the furnaces.

In Figure 5 we have two four-handled vases, in which the raised lines and trellis pattern reappear. One of these vases is of a pale green hue. Tooth ornaments are worked with pincers on the handles, and the small base is concave and ribbed. The other vase is olive green, and is somewhat less ornate. The forms are copied from Venetian models, but there is a lack of that delicacy of design and decoration invariably present in Italian work.

The glass of the south of Spain is quite distinct from that made in the places mentioned above. It is doubtless a survival from mediæval times, and is related to the



Fig. 4 — CATALAN GLASS SHOWING THREAD DECORATION
Left, cruet; height, 15½ cm. Right, borracha, height 23½ cm.

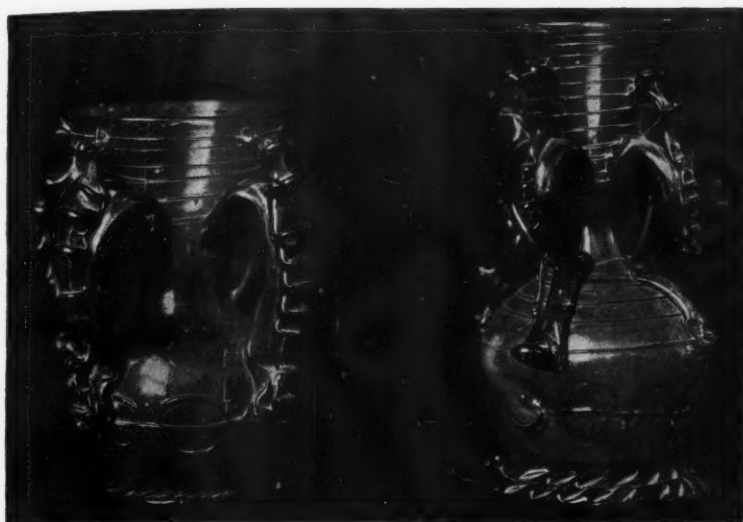


Fig. 5 — CADALSO VASES
One, pale green; the other, olive green.
Heights: *a*, about 16 cm.; *b*, 20 cm.

dark green forest glass made throughout central Europe. The color of this glass ranges from blue-green to a dark olive shade. The influence of the Italian models is absent, the shapes showing a combination of Oriental and native forms, sometimes identical with those found in local pottery and metal work.

Thus the small bowl of Figure 7 *b* closely resembles the iron mortars made in the south of Spain. Many of the pieces are reminiscent of the water jars — probably Byzantine in origin — which are found all along the Mediterranean coasts. Jars with two, four, or eight handles, bowls, pilgrims' bottles, small jugs, flasks, and vases were produced. These were decorated with button and trellis ornaments, appliqué, or floral sprays, and rosettes, such as were in favor in Roman times. The multiplicity, exuberance, and richness of ornament is very characteristic of this type of glass, and lends it a peculiar interest for its sincerity and spontaneity of expression. Painted decoration was also applied to glass in the south of Spain. The principal colors used were red, yellow-white, and blue, the pigments standing out in relief.

The tumbler in Figure 11 is of white transparent glass with the arms of Spain enameled upon it. On the other side appears an inscription in white enamel which reads *Viva el Rey de España*. This goblet was made in Valencia,

during the eighteenth century, by a Dutch workman. The records of glass factories in Spain would indicate that quite a number of artisans from the Netherlands came to work in them at various times. We have already noted the presence of a Fleming at San Martin during the sixteenth century. At the same period, documents mention Albert of Holland, a master worker at Toledo, Charles of Bruges, and Arnao of Flanders at Seville, and Gerald of Holland at Cuenca.

Belgians came later to work at the factory of La Granja, and their descendants are employed there at the present day. Their work differs from the glass made in the Netherlands, which was usually clearer and of a finer quality, decorated with coats of arms and portraits of princes and leaders engraved on

the surface. There are a certain number of goblets of this clear glass, bearing Spanish coats of arms and inscriptions, which were made in the Netherlands for exportation to Spain. The essential characteristics of Netherlands glass may be gleaned from the paintings of Flemish and Dutch masters in which such wares constantly appear.

The third group into which Spanish glass may be divided is that which was manufactured at La Granja during the eighteenth century. At this place, a factory was set up under royal patronage by Ventura Sit, a Catalan, in 1734. The main object of the factory,



Fig. 6 — CADALSO CUP
Pale green glass. Smooth except for light banding lines and applied lattice work. Height, 21½ cm.

Fig. 7 (below) — GLASS FROM SOUTHERN SPAIN
Heights: *a*, 28½ cm.; *b*, 7½ cm.; *c*, 23 cm.

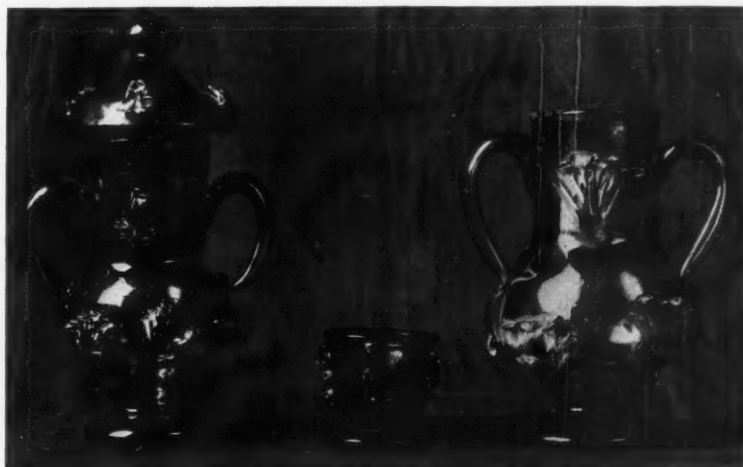




Fig. 8 — LA GRANJA GLASS
(eighteenth century)

bowls all appear in the output of the factory.

Figure 8 shows a covered glass jar made for the dispensary of the Royal Palace. It is of white transparent glass, decorated with the royal arms painted in colors and gilt. The garlands of leaves surrounding the cover and the base are also touched up with gold. Some of the bottles made at La Granja are four-sided and flattened, and resemble the flasks made at that time in Germany and Holland. The Spanish specimens, however, are more elabo-

at the outset, was to meet the demand for plate glass for mirrors and the portières of glass coaches which the fashion in decoration of the time demanded, and which had previously been imported from the factory of St. Gobain in France. Later a section of the factory was opened for the production of vessels of a superior quality. Covered vases with two handles, glasses, bottles, mugs, and covered

cut into designs of floral sprays, sprigs, and festoons. Other are very deeply engraved with views and drawings of buildings or with a formal design of cupids and foliage, as in the vase of Figure 9. The pattern is sometimes painted and touched up with gold, while in others the engraving is gilded. Great richness of design is shown in all these methods and the drawing and detail are elaborate. Tumblers

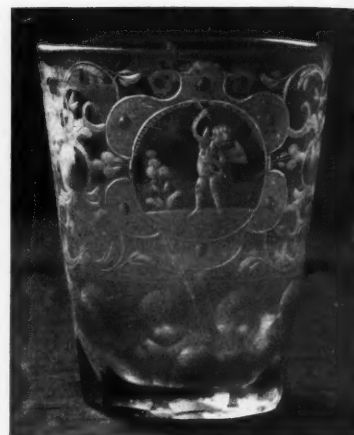


Fig. 9 — LA GRANJA GLASS
(eighteenth century)

and mugs in colored glass and in milk-white glass resembling porcelain were also made. The mug in Figure 11 is of milky-white glass decorated with a delicate design painted in gold. Figure 12 shows a very favorite form of decoration, consisting of bands of filigree tracery alternately pink and white, separated by bands of white transparent glass.

La Granja glass was introduced into Mexico, and specimens are found throughout that country today. The most numerous objects are the pulque



Fig. 10 — VALENCIA GLASS (eighteenth century)
Height a, 12 cm.; b, 14 cm.

ately decorated.

The chief value of this glass lies in its decoration rather than in its quality. Some of the objects are very finely

tumblers, to which all the principal traditional modes of decoration of the Spanish factory have been applied.



Fig. 11 — LA GRANJA GLASS
(eighteenth century)
Height, 10 cm.

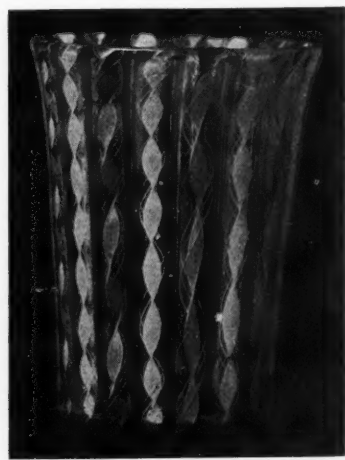


Fig. 12 — LA GRANJA GLASS
(eighteenth century)
Height, 11 cm.

Further Notes on Commemorative Porringers

By HOWARD HERSCHEL COTTERELL, F. R. Hist. S.

In October, 1927, *ANTIQUES* published an article by Conservator Adolphe Riff of the Museums of Strasbourg, describing several commemorative pewter porringers, and pointing out certain peculiarities in their form and decoration. He likewise raised question as to the identity of the pewterers whose marks appear upon these pieces. An editorial note, further, suggested the possibility that since, in various essentials, these porringers exhibit obvious departures from English practice, they may possibly have originated on the Continent.

Thus the status of a number of interesting considerations relating to these porringers was left somewhat indeterminate. Now, however, Mr. Cotterell offers a wealth of further enlightenment, which enables us to identify the immediate authors of these porringers, their nationality, and the periods of their activity. It is regrettable that an important additional note on this subject from Mr. Cotterell has reached *ANTIQUES* too late to supplement his original material. It will, however, be found in the Editor's Attic this month.

By way of brief summary of preceding discussions, it may be noted that M. Riff divided these commemorative porringers into four types: Type I, displaying a relief bust of King William in the bottom of the bowl, on the lid portrait medallions of William and Mary, four shields bearing the arms of Great Britain and Ireland, the cypher of William and Mary, and the motto *Honi Soit Qui Mal Y Pense*; Type II, displaying the heads of King William and Queen Mary in the bottom of the bowl, on the lid the portraits of the sovereigns with the cypher *W. M. R.*, and with the mark *I. W.* over a pair of scales; Type III, displaying a mythological figure in the bowl, on the lid the two portrait busts, the cypher and the inscription *God Save P. George and Queen Ann*; Type IV, lid only, without handle, and with the inscription *God Save Princ George and Queen Ann*.

PEWTER enthusiasts the world over will be grateful to Conservator Adolphe Riff for his brave plunge into the complex subject of commemorative porringers*; but he has so established himself as the *écuelle à bouillon* specialist that no one was more likely to take the plunge or so calculated to do it in a masterly way, allowing no conjecture to interfere with establishable fact, a feature which guides all his writings and makes them, therefore, so reliable.

Had I known of M. Riff's intention to write upon this subject I could not only have supplied him with further examples and notes, but also have cleared up the mystery of the mark *I. W.* with scales, which appears on the Essex Institute example, illustrated in M. Riff's article.

I will, therefore, begin these notes with an illustration (Fig. 1) of this mark, that of John Waite of London,

*See *ANTIQUES*, Vol. XII, p. 294.



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.



Fig. 6a

Fig. 1—MARK OF JOHN WAITE

Fig. 2—MARK OF HENRY SMITH

Fig. 3—WILLIAM AND MARY CYPHER DISSECTED

Fig. 4—WILLIAM AND MARY CYPHER

Fig. 5—QUEEN ANNE CYPHER DISSECTED

Fig. 6—MARK ON M. RIFF'S "TYPE III" PORRINGER

Fig. 6a—MARK OF ABRAHAM WIGGIN

which he was given leave to strike on the London touchplate in 1673-4. This gives us the date of 1673-4, or later, for the porringer considered under "Type II" of M. Riff's notes and for all other pieces on which this mark appears; for it must be remembered that a touch, once struck upon the touchplates, had to be used throughout a pewterer's career, unless express permission for varying it was given.

In Figure 2 I give an illustration of the mark of Henry Smith, which appears on the porringer considered under M. Riff's "Type I." Henry Smith was made a free pewterer of London in 1724, but was not given leave to strike his

touch until March 23, 1726, which gives us the date of 1726, or later, for all pieces on which this mark appears.

Now where have we arrived? Well, in the first place, an interval of at least fifty-two years between the striking of the two touches. This leads us to the very natural



Figs. 7, 7a, 7b—THREE VIEWS OF PORRINGER
Showing resemblances to the porringer of M. Riff's
"Type I," accompanied by various differences.
Owned by Alfred B. Yeates

conclusion that, in all probability, John Waite was gathered to his fathers before Henry Smith had leave to strike his touch. Thus Type II becomes, beyond any doubt, the earliest of the series. Having thus placed M. Riff's Types I and II in point of age, where does his Type III come in?

The mark on this piece, which I illustrate in Figure 6, tells us nothing. It may possibly be a mark of Abraham Wiggin. If so, it certainly bears no trace of resemblance to the mark which he struck upon the touchplate, and which I illustrate in Figure 6a. It may quite equally well be the mark of Allen Walley or Anthony Warford of London, Arthur Wharton of York, or of half a dozen others, all of about the same period as Wiggin.

But what have we to lead us to some definite conclusions concerning this type? First, the cypher of Queen Anne, the very appearance of which proves the type to be not earlier than 1702. That is one point established; and now comes conjecture: The Peace of Ryswick, which the porringer commemorates, would seem to suggest a still unforgotten gratitude for a recent blessing. One would, therefore, think that it would be placed during the reign of Queen Anne, and probably not long after her accession, let us say 1703 or 1704. We then get our porringers in the chronological order of Type II, Type III, and Type I. Though there may be doubt as to the ac-

tual date of Type III, enough, I trust, has been said to allow this sequence of the types to pass without further question.

We now come to the correct interpretation of the script monograms or cyphers on these pieces. Mr. Riff has interpreted them without fear and without error.

Possibly the simplest way to settle the matter is to resolve these cyphers into their respective letters, which I have done roughly in Figures 3, 4, and 5. If these be traced on tissue paper

and set superimposed, one upon the other, they will, when held against the light, display roughly the monograms illustrated on the pieces shown in M. Riff's article.

My Figure 3 shows the cypher which appears on his Types I and Ia; Figure 4, on Type II; and Figure 5, on Types III and IV. The *MR* of my Figure 4 is done in cypher, and, if folded down the centre, it will be found — after making allowances for my faulty penmanship — that the two sides roughly correspond.

There remains for me only to illustrate two further examples of this type of porringer from the fine collec-



Figs. 8, 8a, 8b—THREE VIEWS OF PORRINGER
Showing resemblance to those of M. Riff's "Type II,"
but with a spool-shaped knob replacing the cock
handle of the Essex Institute example.
Owned by Alfred B. Yeates.

tion of Alfred B. Yeates, F. S. A., F. R. I. B. A., of London. Figures 7, 7a, and 7b show the porringer, its cover, and the inside respectively. This piece, in many respects, resembles that of M. Riff's Type I; but it also materially differs. First, the Arms of Scotland and Ireland on the lid have, for some reason, changed sides. Second, the three cocks on the cover have been supplanted by three quite delightful *lions sejants*. Other details of the cover offer slight differences. On the inside of the porringer, the monarch's head carries a distinct crown, only part of which appears in M. Riff's example, in which, further, the actual bust of the sovereign occupies more of the field, possibly because the size of the latter is some half inch less than that of Mr. Yeates' example. Finally, the handles have a decidedly more English flavor. The dimensions of this piece are: diameter of bowl, six inches; height of bowl alone, two and one-quarter inches, and with the cover, exclusive of the feet, two and three-quarters inches.

The mark on this piece is very indistinct, the letter



S alone being readable. But it is quite possible that it is the same mark as that on M. Riff's example, in which case Henry Smith must have possessed two molds for the lid, a point worthy of note when one considers the high cost of such molds.

Figures 8, 8a, and 8b show a further example of Type II bearing the mark of John Waite—*I. W.*, with scales (Fig. 1). It will be noted that the cover handle which, on the Essex Institute example, is a cock, in this one has been converted into a capstan or spool-shaped knob. In other details the two pieces would seem to be pretty generally alike,

and they are probably from the same mold.

The dimensions of Mr. Yeates' piece are: diameter of bowl, six inches; height of bowl alone, two and three-eighths inches, and with cover, exclusive of the feet, three inches. No dimensions of the Essex Institute example are given.

The question of English origin would thus seem to be established beyond peradventure, for, of the few examples before us, we have two by John Waite, two (and possibly three) by Henry Smith. Types IV and V give no marks, and the only one in doubt, therefore, is the *IW* mark on Mrs. Thayer's fine piece. I do not think the question of the English origin of these porringers need keep us awake o' nights.

Five Contemporary Samplers

By ETHEL STANWOOD BOLTON

The first three illustrations brought to ANTIQUES' attention by C. H. Thomas

ONE might with truth, in discussing samplers, paraphrase Enobarbus' characterization of Cleopatra, and exclaim, "age cannot wither them, nor custom stale their infinite variety." The five examples illustrated but bear out the contention, so far as five of anything can approximate the infinite.

The three Pennsylvania samplers are of unusual interest for the reason, that they are the only ones so far reported that were made by the same girl in the same year. They were all three made by Elizabeth Taylor in 1785. She was at that time fourteen years old, the third child of Lieutenant-Colonel Isaac and Hannah (Arnold) Taylor.

The three samplers are very nearly alike in size, all of them being about nine by ten inches. They are most typically Pennsylvanian in their design, for a large proportion of the samplers made in that state carried the tradition of the Dutch, German, and English samplers, in featuring the detached design covering the whole surface. The New England sampler was designed, as a rule, as a coherent whole, and, while it used detached figures at times, these were generally limited to the "carpet" of the sampler, and were in some fashion knit together in design.

The smallest of these three samplers (*Fig. 2*), with its medallion of lace, much resembles two which were made in Philadelphia at about the same time, by Jane Humphries and Elizabeth Lehman. Theirs are much more

elaborate, and have more variety in their "hollie point," but this one of Elizabeth Taylor's is exquisitely done, is unusual in form, and the needlework is very fine. It is still laced to the thin cedar board of its original mounting. The embroidered points are dark green, except for

those around the centre circle, which are done in a lighter shade. The bird and the flowers are now a golden brown, but one suspects that perhaps these may once have been red. The border certainly looks as if strawberries were intended, and they are never brown. It is a delightful sampler and of a rare type. All the hollie point samplers which have come under my notice so far have been made between 1771 and 1790, and all but one have been traceable to Philadelphia. Perhaps it wouldn't be out of the way to suggest that the little girl from Delaware, who made one, may have gone to school in Philadelphia.

Elizabeth seems to have been so much pleased with her bird on the hollie point sampler that she made a second one with the bird much enlarged. The size of this sampler (*Fig. 1*) is much the same as



Fig. 1 — PENNSYLVANIA SAMPLER (1785)

Worked on medium fine homespun white linen, with wools in shaded reds, greens, and yellows. The yellows and greens have faded more than the red. The initials *I. T.* and *H. T.* are the embroiderer's parents, Isaac and Hannah Taylor. Who *M. G* and *E. M.* were is not known. Size, $8\frac{3}{4}$ " x $10\frac{3}{4}$ ".

Owned by Miss Anna Phillips.

the other, but the linen is coarser homespun, and the design and treatment wholly different. The linen is white, and the sampler is an example of Jacobean crewelwork. There is a certain feeling of largeness in giving it that name, for the English snatched any and all stitches from anything they could lay their hands upon, and we now call them all Jacobean and English, though they are

stolen from a dozen nations. Very many are in this sampler, which is worked in Jacobean stitches, in red, green, and yellow wool. The upper bird holds a trio of cherries in his beak; the lower is a peacock with folded tail. The feathers in both birds are very firmly indicated, and the feet and legs are amply sufficient to support their bodies. She has used a goodly number of stitches in this sampler, and has done them quite cleverly. It is interesting to find this rather rare type just now, when there is a renaissance of Jacobean embroidery. Again one sighs for the days when samplers were the expected work of every child; when the teachers designed for each girl a different pattern, even if it were somewhat crude; and when patterns were not made in large commercial lots. Really it is only half handicraft when the patterns can be bought by the hundred, and one follows a design which a thousand others have also made.

Elizabeth Taylor's third sampler (Fig. 3) falls into another group rather characteristic of Pennsylvania so far as design is concerned — the flower pot with stiff and conventional flowers protruding from it. Again the stitches, done in crewel, show great variety and exactitude. This, the largest sampler of the three, is on coarser linen; but, like them, is in the original frame. The colors are the same as in the bird sampler, with the addition of blue, which is used in the vase. Elizabeth put her initials only on the

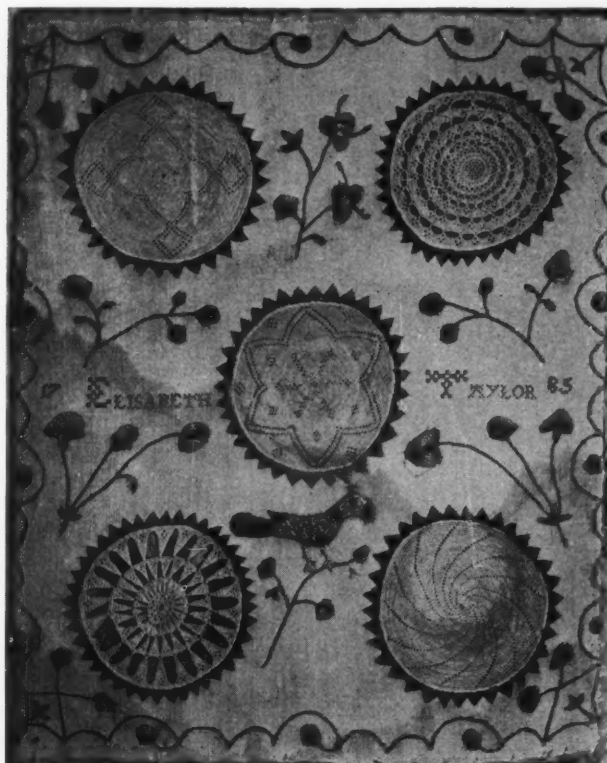


Fig. 2 — PENNSYLVANIA SAMPLER (1785)

Medallions of delicate white thread needlework are worked on fine homespun linen. The medallions are outlined with points of dark green silk thread, except the middle one, which has light green points. The bird and flowers are a golden brown, with stems and leaves of a medium shade of green. The linen is so well stretched and laced back and forth on the back of a thin cedar board, with linen thread, that it has never been removed to see whether there has been any change in the color of the silk thread. The medallions, of wonderfully fine needlework, look as if made with extremely fine sewing needle and thread. Unfortunately water, spilled many years ago, accounts for the stain across the lower part. Size, 8" x 10".

This and Figure 3 owned by Miss Anna Phillips.

two crewel samplers, with her mother's, *H.T.*, and her father's, *I.T.* But two other pairs of initials also appear, *E.M.* and *M.G.* Judging by other samplers, they were probably those of her teachers. The popular conception is that samplers were made at the mother's knee. Except in extremely isolated communities, this was not the case, for it was always part of the school curriculum. Read any Boston paper — or Philadelphia either, for that matter — and you will find advertisements like this:

At the House of Mr. James Ivers . . . in Cambridge Street, Boston, is now set up a Boarding School, where will be carefully taught . . . embroidery, and all sorts of needle work . . . writing, arithmetick, and singing Psalm tunes.

We do not know to what school Elizabeth Taylor went; but we are in a very different case with Loana Smith and Nabby Martin whose samplers are illustrated here (Figs. 4 and 5). These two girls went to Miss "Polly Balch's" school in Providence. I'm sure

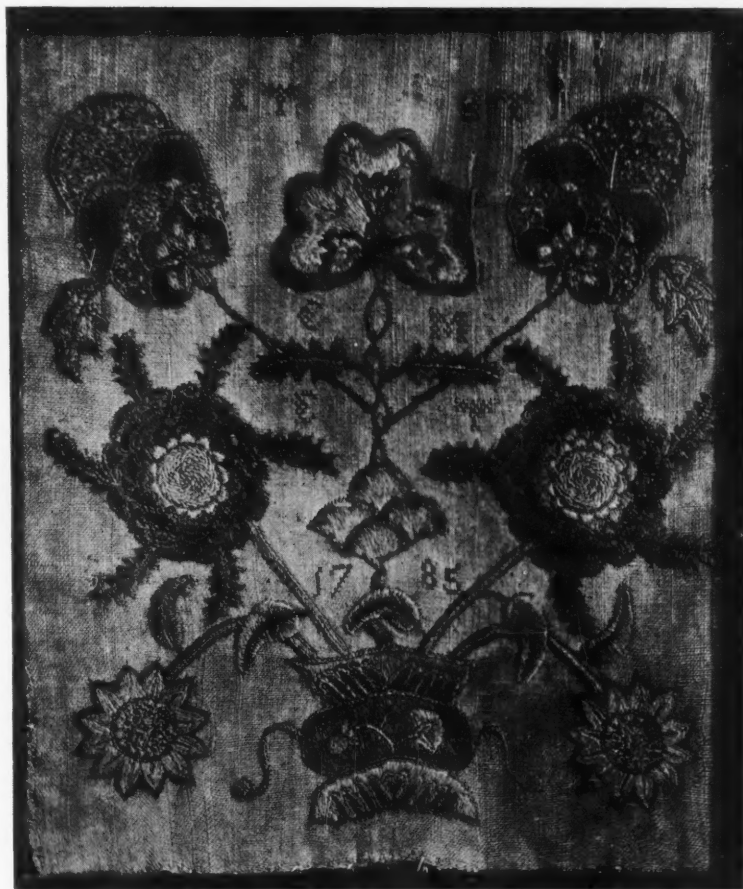


Fig. 3 — PENNSYLVANIA SAMPLER (1785)

Worked on a medium grade of homespun linen; flowers, in reds, yellows, and greens; vase outlined in blue. Size, 9 3/4" x 11 1/4".

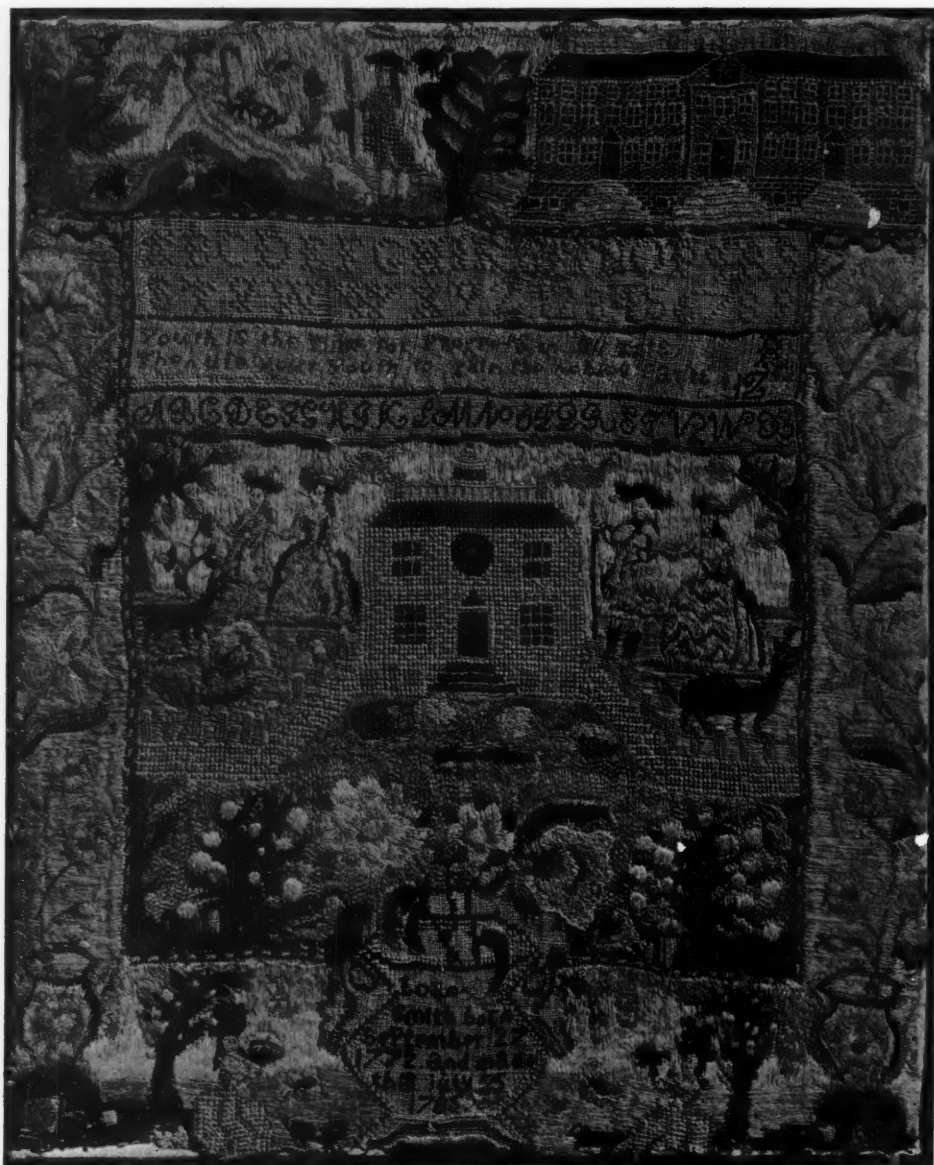


Fig. 4 — RHODE ISLAND SAMPLER (1785)
Owned by the Rhode Island School of Design.

it was not Miss Balch herself who taught needlework; but she had an instructress attached to her school who was a genius. I'm not afraid to say that the samplers made under her direction offer the finest collection ever turned out by any school in these United States. The seminary flourished from 1785 to some time after 1820, perhaps, even, until Miss Balch's death in 1831. We know of thirteen samplers that surely came from this school, and there are more which bear the stamp of similar origin. The two here pictured are extremely good examples, though lacking one feature which Miss Balch's instructress was fond of introducing. Many of her sampler designs contain either an arch or an oval.

I said that this teacher was a genius, and I think that these two samplers bear out the contention, when one realizes that the design material is alike in both, and yet the result is very different. Both samplers have, at the

top, an extremely accurate representation of the first building of Brown University, while in the middle appears the old State House at Providence. This latter building has a very troublesome clock, for the teacher never seemed to be any too sure just where it really was placed; and so sometimes it is in the tower, and sometimes on the building itself. When it is in the latter place, it somehow reminds me of the first prize awarded, sometime since, in an exhibition of bad taste. It went to a statue of the Venus de Milo with a clock in her stomach.

Nabby Martin (Fig. 5) filled in the rest of her space with ladies and gentlemen, shepherds and shepherdesses, with flowers and birds. The four flowers at the corners of the frame are done in an unusual stitch. Polly Balch's pupils, you will notice, covered the whole linen, and it is in the blending and use of the silks that this school

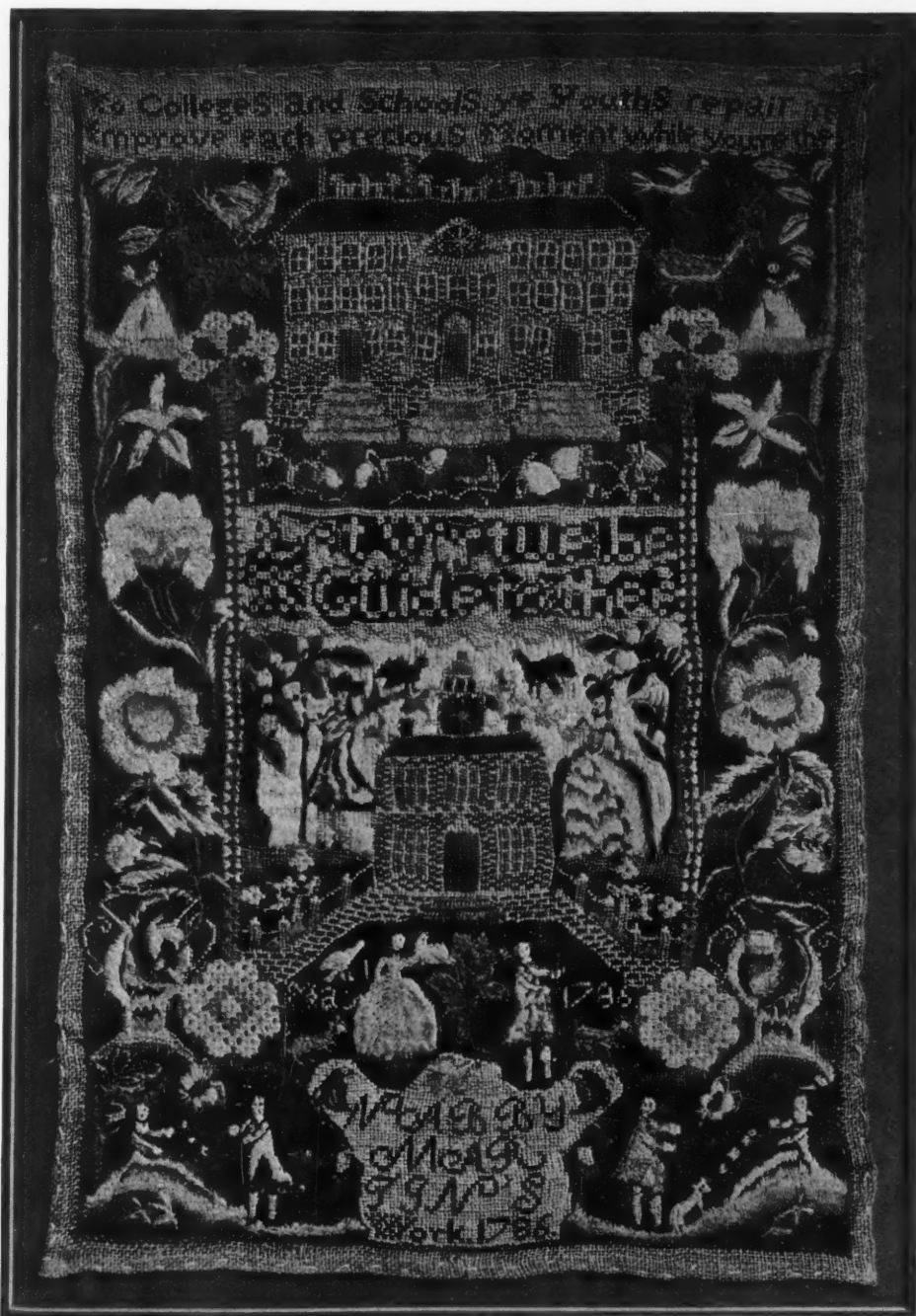


Fig. 5 — RHODE ISLAND SAMPLER (1786)
Owned by the Rhode Island School of Design.

stands supreme. In some instances, the girls used quite large areas of white silk as a background, which might have been monotonous but for the fact that the stitches and the angles thereof were so arranged as to produce an effect of iridescence rather than of a plain white.

Loana Smith (Fig. 4) also covered her canvas, except for the vase which bears her name and date; and on the

"carpet" at the bottom she broke the monotony by changing the angle of her stitches. Loana's ladies and gentlemen go to walk, and her shepherdess tends three sheep of varying hue, while the shepherd admires her. Of course, as both these samplers came from New England, they bear upon them a moral concerning learning and its uses.

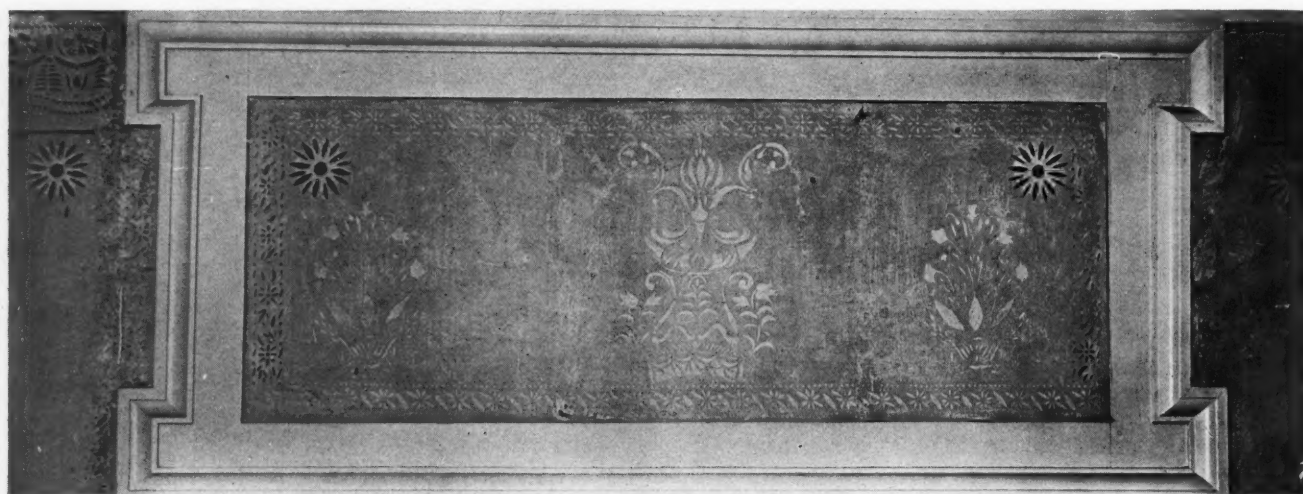


Fig. 1 — STENCILED OVERMANTEL (This and other illustrations from a house in Francestown, New Hampshire, owned by Arthur E. Sterrett)

Some Historic American Frescoes

By EDWARD B. ALLEN

FRESCOES, or at least directly painted wall decorations, are being used today more and more as an interior decoration in private houses. In some, stencil designs based on old-time motives are appearing; while flower patterns appear in others. Some, also, are being decorated with the elaborate Italian villa subjects

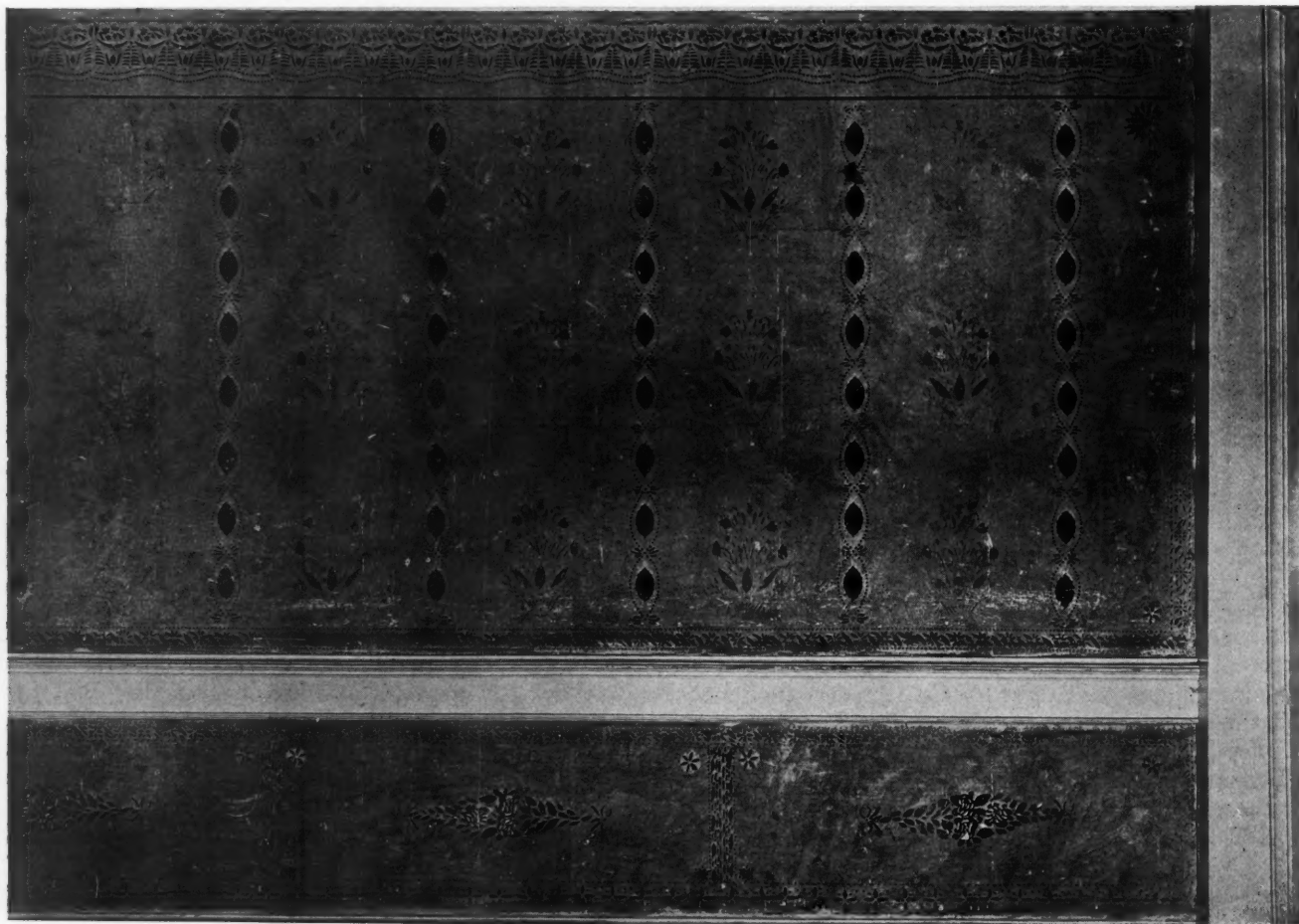


Fig. 2 — NEW HAMPSHIRE STENCILING SHOWING ADAM INFLUENCE (1800-1825)

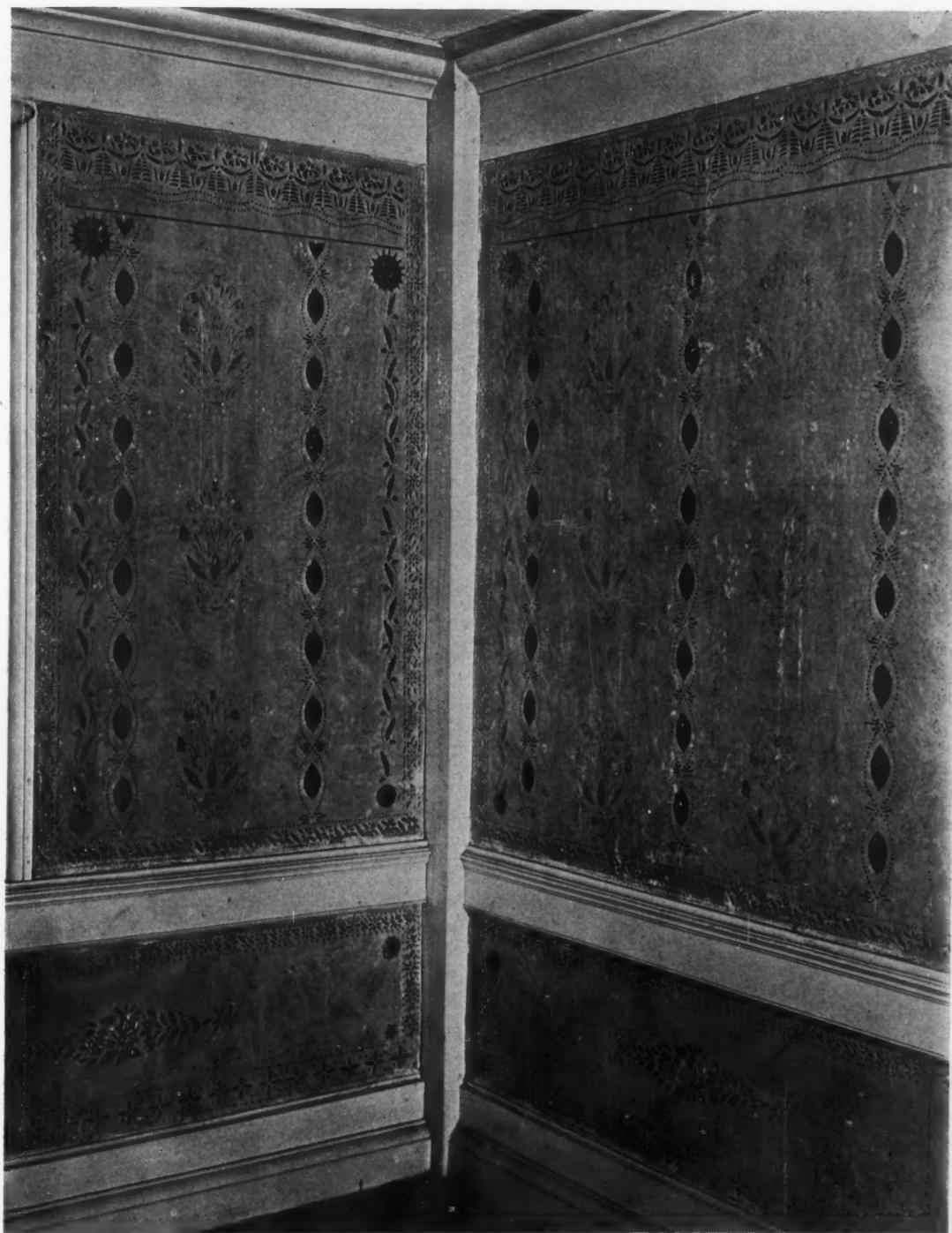


Fig. 3—NEW HAMPSHIRE STENCILING
A corner of the room.

of two or more centuries ago.

Strange as it may seem, this style of wall painting was practiced in this country fully a century and a half ago, though probably less than a dozen dwellings decorated with stencil designs survive in this country today. Still, the removal of old wallpaper occasionally brings to light a new and unexpected example to add to the number already known. In applying these old stencils, a large number of designs and their combinations were used, so that no two rooms are alike, even in those instances where the whole house was thus decorated.*

One of these old rooms decorated with stencil figures in *tempera* belongs to Arthur E. Sterrett, in Frankestown, New Hampshire. Executed during the first quarter of the last century, it shows considerable merit in color and drawing, and is worthy of more than a passing glance.

The surface of the rear wall is divided into vertical panels by narrow stripes each composed of a series of very dark reddish brown elliptical medallions, in each of which occurs a blue sunburst. A meander of black dots encloses these medallions and unifies them into a continuous stripe.

Within each panel thus formed appear, one above the other, three baskets of flowers and leaves in light green. This design is repeated over the entire wall, above a dado. A frieze, seven inches wide, in black outline, above a band of vermillion, extends around the room; while a simpler narrow border, also in black, frames the sides and base of each section of wall.

In each upper corner blazes a circular sunburst with many

*See the author's book, *Early American Wall Paintings*.

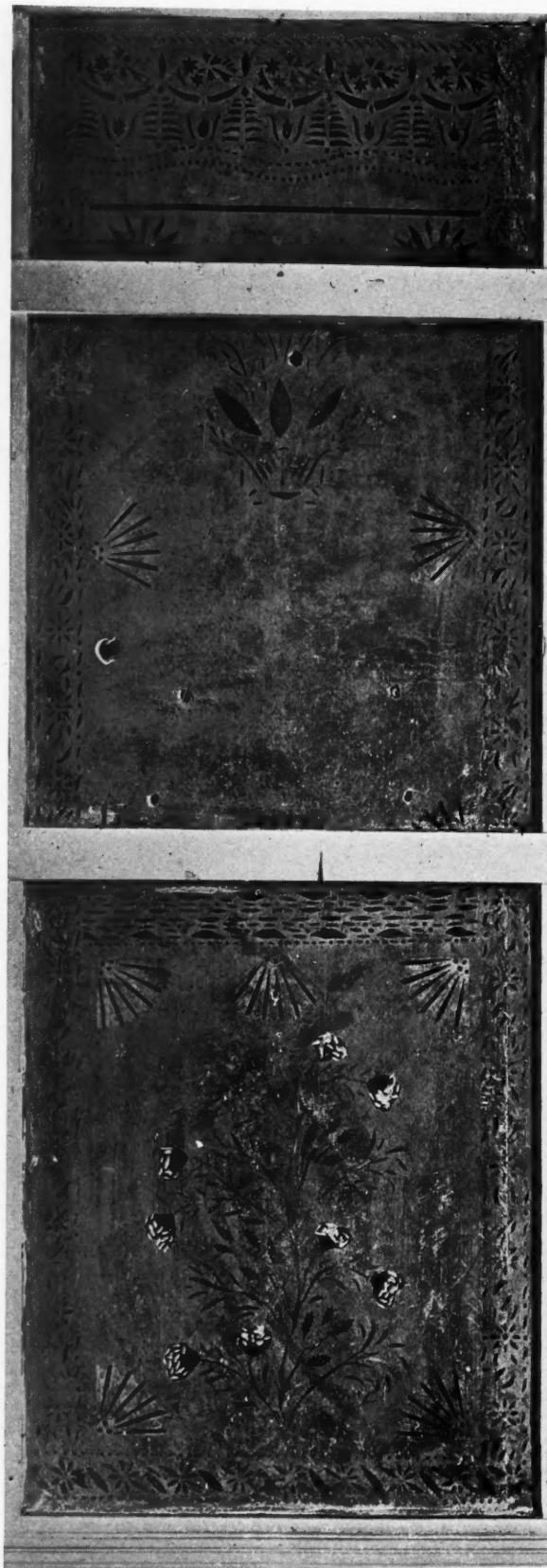


Fig. 4 — NEW HAMPSHIRE STENCILING
Window wall: middle panel broken into three compartments. The stenciler's fondness for applying many different borders is here apparent.

black rays, while a small, six-petaled rosette star appears in each of the lower corners. The plaster dado, which is a prominent feature, is divided from the upper section of wall by a wide molded band of wood. A broad vertical black stripe, of somewhat spotty aspect, breaks this dado into long panels bordered, above and below, by a stenciled band. Within each of these panels occurs a kind of crude swag design, stenciled in black, but relieved at the centre with a cluster of red roses. The background is a bright buff.

Between the two windows, at the front of the room, appears a panel of special design, divided by cross cleats into three sections. The lower one is nearly covered by sprays of green stalks and leaves interspersed with many red roses. The middle panel repeats the usual flower basket. Each section is enclosed by black stenciled borders. The frieze and circular stars of the main wall reappear at the top of this panel.

To left and right of this panel appears a similar division, bordered as usual, but helped out at the sides with a leaf and vine meander in green. In the centre recur the prevailing flower baskets.

The panel above the fireplace carries a central scroll and flower design flanked by the omnipresent flower baskets. The upper corners still support two large sunburst rosettes, while the borders show three different designs. A noticeable feature of this panel is the fact that the decorations in the field, together with the upper and lower borders, are now pure white, while only the end borders and the corner stars show any color. The ground is buff.

What Chairs for the Dining-Room

By BONDOME

V. *Later Mahogany Forms*

THE Chippendale style of furniture, particularly as it manifested itself in England, ran the gamut from a broad and massive early Georgian simplicity, through the beribboned playfulness of the Rococo, to the classic elegance of Adam. Yet, however bedecked with flowing bands, waterfalls arrested in wood, cockleshells, and elaborate scrollings, such furniture always conveys an impression of fundamental solidity. Behind all its carved bedizenments there is adequate thickness of wood to withstand the impact of broad English shoulders. Such chairs were, and are, at their best in good sized rooms, whose architectural features are of a similarly vigorous character.

It is in the Hepplewhite and early Sheraton period, toward the close of the eighteenth century, that the former effulgence of design gives way to an almost attenuated delicacy. Hepplewhite cannot quite give up the graceful curvatures of the Rococo, but he rationalizes them, gives them symmetry, and becomes, with all his suavity of line, essentially classic in his point of view. Hepplewhite chairs are at their best, then, in rooms whose architectural detail is kept quite flat, and whose aspect is one of intimacy rather than of majestic impor-

tance. Hepplewhite chairs are, therefore, happily effective in the pseudo-Adam interiors which economy and good taste have so frequently produced in modern dwelling houses and apartments.

The most popular type of Hepplewhite chair is, of course, that bearing a shield-shaped back. A characteristic and excellent example is shown in Figure 1. In this the frame of the shield is well molded and the splats are delicately carved. There is, however, a great variety in the treatment of such backs. In a good many American examples the splats are left quite uncarved. In elaborate English examples the splat may be resolved into a single pierced member, elaborately swagged and festooned.

To the person with a yearning for Hepplewhite, who yet cannot afford the price of shield-backs, I have no hesitation in recommending the camel-back type illustrated in Figure 2 of *ANTIQUES* for March.* Of course this type lacks much of the grace of its brother of the shield; but it is stronger, and, with time and acquaintance, lays a firm hold upon the affections of its owner. Camel-backs, further, are more easily obtained than shield-backs, and at a fraction of the cost.

*See *ANTIQUES*, Vol. XIII, p. 223.



Fig. 1 (left)—HEPPLEWHITE SHIELD-BACK CHAIR (English, c. 1780)

A favorite type. The specimen pictured is sturdier than many, with relatively broad back and ample seat.

Fig. 2 (right) — HEPPLEWHITE CAMEL-BACK CHAIR (English, c. 1785)

Exceptional because of the slight carving in the splat which gives that member complete freedom from the jig-saw appearance which characterizes most modern reproductions of the type. Owned by the Boston Chamber of Commerce





Fig. 3 — SHERATON CHAIRS (American, c. 1750)
Severe in style, yet finely proportioned and of an exceptional grade of mahogany.
Owned by Miss Mary C. Pefferman

People whose sense of the beautiful may be satisfied only with curved lines often find it difficult to reconcile themselves to the chaste severity of Sheraton chairs for dining-room use. Yet, at their best, Sheraton chairs, from the standpoint of structural design, are the most logical of any of the finer types discussed. Less artfully seductive than chairs in the style of Hepplewhite, they are more masculine, more dignified, and, in actual proportions and workmanship, often quite as excellent. One of the best types of Sheraton dining chair with which I am acquainted is shown in Figure 3. A far simpler, but by no means unattractive Sheraton type, is shown in Figure 4. Such chairs usually occur in well toned mahogany. There can seldom, or never, be much question as to their genuineness, and for folk who appreciate the quality of old wood and the charm that lies in a severe refinement of design, they are to be recommended. Chairs such as these last are obtainable without great difficulty, and command no great premium on account of their age.

But if such Sheraton chairs are still beyond the means of the seeker after old mahogany, let me urge consideration of a type of chair evolved between 1800 and 1810, or thereabouts. Call it early Empire or late Sheraton as you will, no harm will be done. Such chairs, however, represent furniture's response to the Greek revival, which differed from the Classical revival of the previous century primarily in the fact that it was char-

acterized by less delicate and fanciful inventiveness and by a more scientific archæological striving to reproduce the actual forms of the antique.

The Greek surge is evident in the true Duncan Phyfe chair of Figure 6. It is manifest again in the two other New York chairs (Fig. 5), not by Duncan Phyfe, but by a contemporary. Manifestly all the members of such chairs have to be very carefully adjusted in proportion, in flow of line, in modulations of size. Where these adjustments are unskillfully wrought, the results are likely to be unutterably vulgar. But the chairs made in this style by the better craftsmen possess a great deal of dignity coupled with grace. And, almost invariably, they are of excellent mahogany.

Such chairs accord really more perfectly than any others with the increasingly popular pedestal tables of early nineteenth-century vintage. And they are not difficult to obtain in good sized sets. Furthermore, they are durable, and

usually require but a minimum of repair before being fit for use. An excellent chair of this type — an English piece — is shown in Figure 7. It is sturdy, yet handsome and very comfortable. Its ebony inlay, in a Greek fret design, will be found repeated occasionally on tables, side tables, and sideboards of the same period. Such chairs have neither the rarity, the richness of design, nor the splendid elaboration of Chippendale pieces; they lack



Fig. 4 — SHERATON CHAIRS (English, c. 1750)
Severely simple, provincial specimens, yet well worthy of consideration.

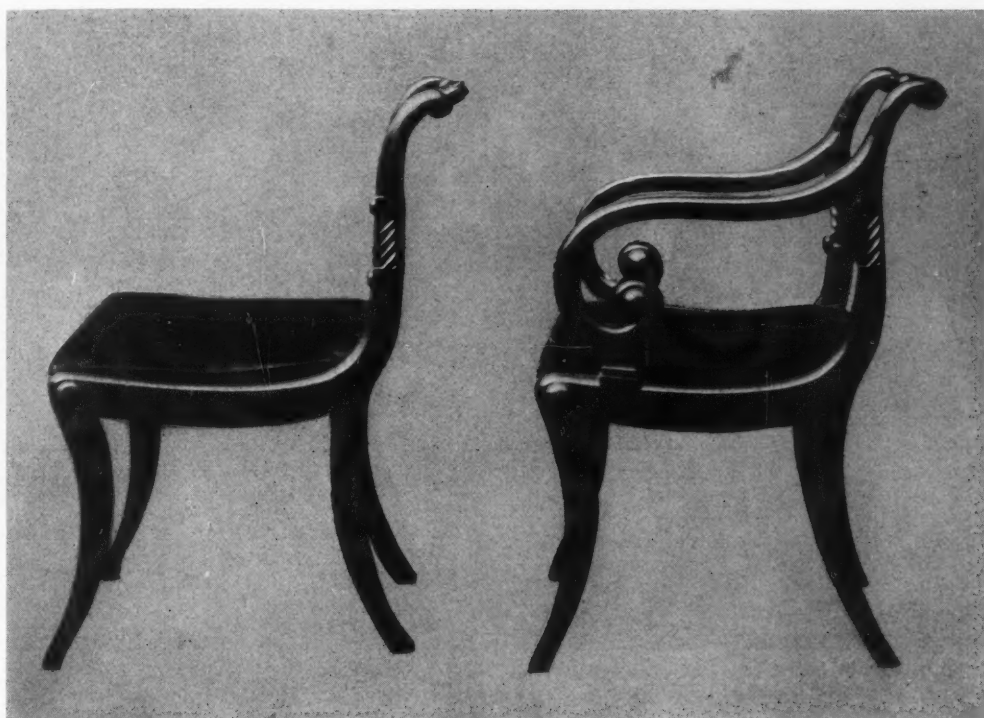


Fig. 5 — LATE SHERATON CHAIRS (American, c. 1800)

A little fussy in the back, but displaying a graceful sweep of line not to be despised.

the sensuous exquisiteness of Hepplewhite specimens, and the chaste severity of chairs made after designs by the acidulous Sheraton, and they have not the allure of great age. But, set beside a pedestal table with outspread reeded legs, in a room hung with classic landscape

wallpaper, their essential rightness cannot be denied. I have, therefore, no hesitation in recommending them to the attention of those who wish good mahogany, but are not in a position to secure the rarer and more costly types.



Fig. 6 (left) — DUNCAN PHYFE CHAIR (c. 1800)

The influence of the Greek revival is here evident. Phyfe did not invent this style, he merely followed a foreign trend.

Fig. 7 (right) — LATE SHERATON CHAIR (English, c. 1810)

An unusually simple, sturdy, well proportioned, and comfortable piece in which the seat rail—in many such chairs an ugly element—is hidden beneath upholstery.

Owned by Harry F. Allen.

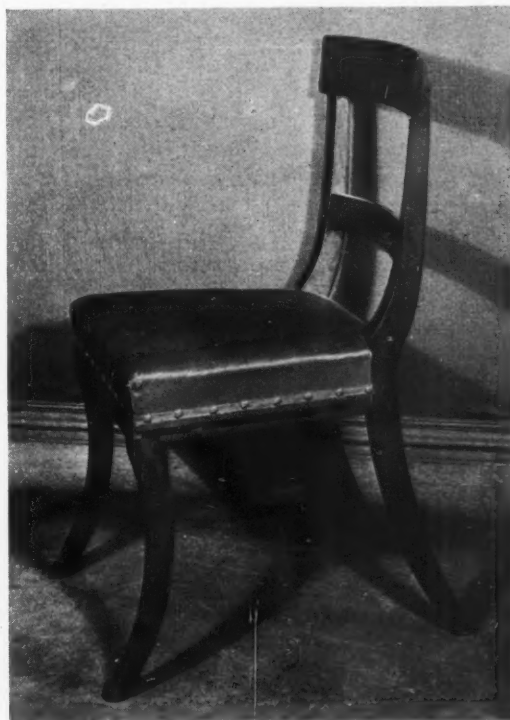




Fig. 1 — PROBABLY SOUTH JERSEY GLASS

Pitcher acquired in the neighborhood of the glassworks section of New Jersey; loving cup, in New Jersey; tall wine glass and ball, in Philadelphia; larger pitcher, in Virginia; goblet, in New Jersey. All are of a light, warm green color and, with the exception of the goblet, which appears to be unique, seem characteristic of the glass attributed to New Jersey.

Photograph by W. Coulbourn Brown from the collection of M. L. Blumenthal

Various South Jersey Operations

By RHEA MANSFIELD KNITTLE

THE largest beds of sand in New Jersey suitable for glassmaking were located about four miles below Millville. This Maurice River variety was shipped or hauled (frequently both) to more distant Jersey works, to Philadelphia, Boston, Hartford, New York, and Brooklyn, and even to early West Virginia glass industries. The pits were first opened nearly a hundred and fifty years ago. There were also large sand deposits of fairly good grade near Williamstown, New Jersey, which supplied each of twelve factories with one thousand tons per year.

Naturally, this prevalence of good silica beds accounted for the numerous little factories which, for a century or so from the Colonial period, attempted glass manufacture in the Jerseys. Many of these houses, however, blasted for only a short time. It may interest the collector and the industrialist to note that 2 ran for 2 years; 1 ran for 3 years; 2 ran for 5 years; 2 ran for 10 years; 4 ran for 20 years; 2 ran for 30 years; 1 ran for 35 years; 1 ran for 45 years. Other undertakings went to the wall within a few months after starting. The majority of glass manufacturing properties were continuously changing ownership or management.

Before 1855 the State of New Jersey depended upon her forests for fuel, and coal did not supersede wood for melting purposes until that year. Its introduction made possible the enlargements of the furnace pots

to two or three times their former size and capacity.

The Honorable John T. Bodine, one of the greatest authorities on our early glass manufacturing methods, writing in 1883, stated:

The use of coal has made locations of glass factories at places other than upon water navigation in New Jersey very expensive. Even with railroads, the cost of freight in getting coal and materials to the manufactured products from the marketable points of Philadelphia and New York is about 9 to 10 per cent of the gross receipts of manufactured goods, while the only offset thereto is about 2 per cent, in the cost of sand, and wood for annealing the ware. Many of the New Jersey works have been located where wood could be used. If the locations were abandoned and the works removed to the large consuming points, the whole plant, so far as the building is concerned, would be lost.

Mr. Bodine wrote to a friend, in 1883:

I knew some blowers, when I was a small boy, that were then old men, and could make both bottles and window glass. I have been unable to fix a time when window glass commenced to be made in cylinder form. I personally know of cylinder window glass being made in 1827 or 1828 at Millville. I find that about 1812 a crown glass (window glass) factory was started up the Delaware (the Columbia).

As the New Jersey glassworks increased in number, the blowers, and frequently the managers, migrated from one factory to another. It was also not uncommon to find a financier or group of money lenders for such an enterprise simultaneously controlling five or six of these undertakings. The Whitneys, Woodward Warrick, Joseph Iszard, the Synnotts, Jacob Guggenheimer, and the Bodines loaned money or bought stock in this or that enterprise; and certain glasshouses were controlled by New York City groups.

Of Joseph Iszard, one of the Whitney-Warrick associates, John R. Downer writes:*

Joseph Iszard was himself a hard-working man, and he furnished employment to many others. Thus accumulating capital, he, in the latter fifteen years of his life, busied himself at setting money to work. An extensive borrower from various sources, private money-lenders, banks, the Glassboro loan and building association, and from those to whom he gave mortgages upon his properties, from time to time, he invested in new enterprises liberally, and in almost every instance wisely.

When the Gloucester County Bank, now the First National, Woodbury, was being organized, he subscribed to \$2,500 capital stock, July 7, 1855, and when the bank opened for business, January 1, 1856, he was among the first borrowers, giving his note for \$1,000, January 4, 1856, and was thereafter a heavy borrower from the new bank, securing credit upon notes of his own, and others, having them discounted, using the proceeds to promote his many financial affairs.

April 8, 1856, Joseph Iszard bought twenty shares of stock in the new local enterprise, the Glassboro Loan and Building Association,[†] and was, throughout the succeeding nine years, one of its largest customers, always ready to secure and employ the surplus cash of the building association paid in at its monthly meetings.

Mr. Downer continues:

While Joseph Iszard was not a glass manufacturer, he was an owner of glass factory properties, his memoranda showing that, on March 12, 1856, he sold the original Williamstown glass factory to Robert Wilson, for \$3,500. This factory property had, for about fifteen years, been a problem, and a bone of contention among the various owners and lessees, particularly John Swope and his son-in-law Gabriel, Joseph Iszard, and John F. Bodine. It was by the strategy of the last named that the old factory, of which the Bodines owned three-eighths, and the Iszards five-eighths, finally became the property of Joel Bodine and his three sons, John F. Bodine, William H. Bodine, and J. Alfred Bodine. The old factory had been idle several years, falling into decay and depreciating in value, while the Bodines were running the new factory at Williamstown, which they had built opposite the old one, and another factory at Bridgeton which they operated, 1846-1855.

Williamstown, called Squankum in its earlier days, first boasted a glass furnace in 1835. This Free Will Glass Manufactory was well named. Each stockholder wanted his own way, and the company was finally compelled to dissolve on account of constant friction before Iszard and his associates took it over. The new works erected by the Bodines was known as the Washington Glass Works,[‡] while the output was handled by another member of the family, under the name of Thomas Bodine & Company, established at 807 Market Street, Philadelphia. The firm specialized in white and green druggists' glassware.

Says Mr. Downer, further:

The Iszards could not rent out the old factory, being five-eighths owners, and the Bodines could not operate it without the Iszards' consent; so at last, John

F. Bodine, now thirty-six years old and a glass manufacturer of fifteen years' experience, adopted a ruse to acquire all of the old factory. Secretly negotiating with Robert Wilson, the successful and well-to-do lumberman of Fries Mill, the latter made overtures to the Iszards ostensibly to purchase and start up the old factory, in opposition to the Bodines. John F. Bodine and Robert Wilson staged a public quarrel in the presence of the Iszards' local sympathizers, which lent color to the reality of the opposition and made it easier for the deal to be consummated. Wilson bought the works, paying \$500 down, and four days later the entire purchase price, which, of course, was furnished by the wily John F. Bodine. Wilson, now owner of the Iszards' interest, speedily transferred to the Bodines, thus ending family squabbles over the old glassworks so far as ownership was concerned.

In the same year that the Iszards, Bodines, and Wilsons patched up their disagreements, Joseph Iszard bid in the struggling Milford glassworks at sheriff's sale for \$4,900. Milford was known as Pendleton when Matthias Simmerman built the furnace, but is now known as Kresson. In other words, Pendleton, Milford, and Kresson glass are from one and the same place. (At times I wonder whether we shall ever get our native glass industry completely straightened out!)

From the spring of 1856 until the Civil War period, the glassworks was operated by Samuel Iszard & Company, the company being, in the main, Joseph Iszard and his son Ira. As was usual with these South Jersey attempts, their efforts met with failure, and Joseph had to protect his son Ira from creditors by entering a judgment against him.

Just as for the New York group which controlled the Atlantic glassworks, J. Huffsey & Company of Philadelphia acted as agent for the Iszard druggists' ware. It is believed that each

of these houses made a Jenny Lind calabash bottle, which Huffsey wholesaled and retailed at Number 50 Fourth Street, Philadelphia. Huffsey was primarily an agent, not a manufacturer.

By the year 1882, the following early established factories in New Jersey had gone out of existence: Alloways-town, Columbia, Clementon, Tuckahoe, Hammonton, Jackson, Old Brooklyn, Estelville, Greenbank, New Columbia, Balsto, Crowleystown, Kaign's Point, Milltown, Bulltown, Lebanon, Westville, Jersey City, Elizabethport, Waterford, Medford, Camden, Milford, Riverside, Herman City, Winston, Malaga, Jansboro, Quinton.

It can readily be understood why attribution to a certain factory of an offhand piece of blown glass or even of the regular production made in New Jersey is a rather precarious procedure.

Note: I wish to thank Mrs. Louis G. Meade of Cleveland, Ohio, for giving me a copy of the article written by John R. Downer for *Our History Club* at Glassboro. Mrs. Meade was formerly Miss Emerald Iszard of New Jersey.



Fig. 2 — PROBABLY SOUTH JERSEY GLASS
Formerly in the Lawton Collection

*A paper published by the Glassboro *Enterprise* in 1922.

[†]New Jersey was the first state to enact a law to incorporate building and loan associations. This was in 1847.

[‡]See the author's *Early American Glass*, pp. 358-360.

Preserving the Fragile Ambrotype

By CHARLES ABEL, A. R. P. S.

IT is more than probable that the name *ambrotype* will be a total stranger to many readers of *ANTIQUES*, even to those fairly well versed in the relics of the last century. To most collectors or historians, all old pictures of the kind — we are, of course, confining ourselves to photographic processes — are daguerreotypes. This common and wholly natural error arises from the similarity of ambrotypes to the more common, though in most cases older, daguerreotypes already mentioned, and, although ambrotypy is not of particular moment or import historically, it deserves mention, if only because of the many fine and valuable specimens of the art still in existence in museums and in family collections. Even some of the best informed will, no doubt, be surprised to find a goodly percentage of ambrotypes among the pictures which fill a drawer or an old trunk, and date prior to the family album days. In very few cases that have come to my notice have such collections been composed exclusively of daguerreotypes, especially when the pictures have been made later than 1850, which marked the wane of the older process.

An ambrotype is an old sun-picture on glass, whereas daguerreotypes are done on silver; and for a simple distinction, this will do well enough. When the two are side by side, it is sometimes extremely difficult to tell which is which, especially when both are finished and cased in much the same manner and it is impossible to remove the picture from its case for closer examination.

A daguerreotype is an image on a polished silver plate, not easily seen at all angles.* With this in mind, the picture to be identified should be tilted until the light is reflected from it into one's eyes. A daguerreotype thus held will, of a sudden, become a silver mirror with the image totally obscured, or with just the high lights of the picture showing darkly against the reflected light. On the other hand, an ambrotype image is visible at almost any angle of light, and totally lacks the metallic sheen of the

daguerreotype. The reason why the two processes are not more readily distinguished by the casual observer is that the cover glass over the daguerreotype closely resembles the glass negative which is *itself* the ambrotype; this and the fact that ambrotypy is today a relatively little known process.

INVENTION OF THE AMBROTYPE

A most interesting fact, and one worthy of mention, is that there are very few correct discussions of ambrotypes — when the name appears at all — in dictionaries or even encyclopædias. Often the subject is glossed over with the inaccurate statement that "Ambrotype is an American name for ferrotype"; while a more common and still more egregious error appears in certain weighty tomes

which go so far as to describe an ambrotype as "a ferrotype on glass." To those who remember their Latin, such a statement would be self-evidently ludicrous, even were it not a fact that a patent was granted to James A. Cutting of Boston, Massachusetts, by the British Patent Office, London, England, July 26, 1854, for certain improvements in the collodion process of making pictures, to which method he gave the name *ambrotype*.

"By the use of the said process," to quote from Mr. Cutting's patent papers, "the beauty and permanency of such pictures are greatly increased, and I have on this account styled the process *ambrotype*, from the Greek word *ambrotos*, immortal." Whether Mr. Cutting was indeed as learned as his acquaintance with Greek would seem to indicate, or whether he merely hit upon a happy coincidence which enabled him to acquire a modicum of immortality and yet clothe himself in the vestments of modesty, must remain a mystery of the past. The bald fact remains that his middle name was Ambrose, and some photographic historians attribute his coinage of the term *ambrotype* to that source. Nothing of importance photographically had at that time appeared to displace the daguerreotype, and the fame Daguerre derived as a

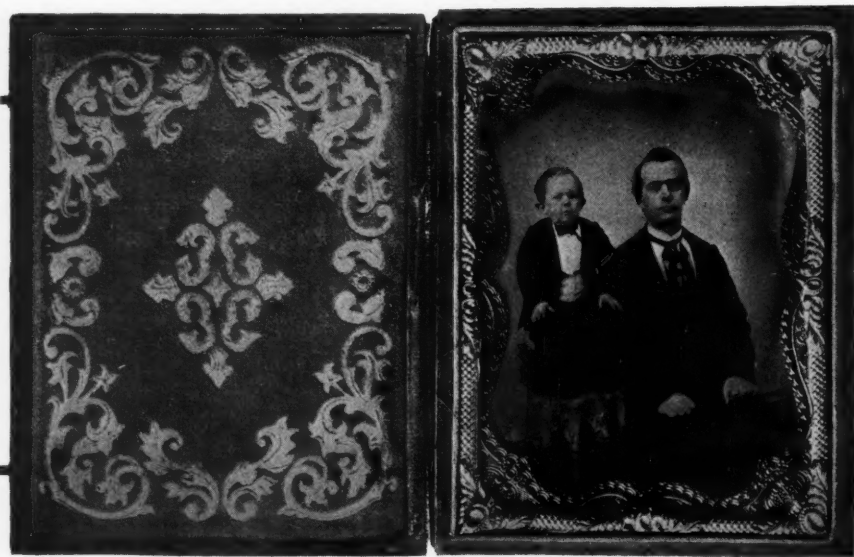


Fig. 1 — A TRUE AMBROTYPE

One of the few pictures extant of Barnum's famous midget, General Tom Thumb.

By courtesy of A. J. Olmsted, Curator of the Photographic Division of the United States National Museum (The Smithsonian Institution), Washington, D. C.

*See *ANTIQUES*, Vol. IX, p. 403.

consequence may have been of no little weight in persuading Mr. Cutting to link up his own name with his new process. *Cuttingtype* would have been neither euphonious nor dignified, but *ambrotype* offered a happy solution.

Be that as it may, Mr. Cutting developed an interesting kind of picture, even if his invention actually bridged no gap nor marked any decisive step forward in the advance of photography. Strictly speaking, an ambrotype is a thin collodion *negative* on glass, cemented by means of a very thin film of Canada balsam to a cover glass for protection of the image, the whole given the appearance of a positive through being backed with black varnish, black paper or black velvet, applied either to the film or to the glass side of the finished picture.

The patent having been granted only in Great Britain, as soon as the process became known and attained popularity, many different daguerreotype artists began to make similar glass *positives*. Often these were delivered to the patient sitters without the protective cover glass, and, being positives, often without the black backing which the negative of the true ambrotype required. This accounts for the frequent chipping or flaking away of the image, a common sign of deterioration (Fig. 2). A daguerreotype fades or gradually tarnishes with age; an ambrotype (so-called) begins to flake away, not merely at the edges of the glass, but all over the image, so that the picture gradually develops a speckled appearance, clear glass showing through the bare places. This is caused by a gradual drying out of the varnish and emulsion, and occurs less frequently in pictures backed with paper or velvet. The best specimens, and those which will last for many years to come if favored with careful handling, are the ones which were made as described in the patent (true ambrotypes), where the film itself is protected with the cover glass, and the balsam hermetically seals the whole, leaving only the danger of breakage to be feared.

COLORED AMBROTYPES

Ambrotypes were often colored, and, when this was carefully done, very beautiful effects were obtained. This coloring was a decidedly delicate task, because it involved

dusting the collodion film while still in a "tacky" condition (*i.e.*, before it was perfectly dry) with powdered colors, the lips and eyes being touched up in more solid colors with a fine pointed instrument. The colorist had to be deft and sure-fingered, because, once on, the colors could not be removed without imminent danger to the image. And, as all these old pictures were originals, they were not to be replaced without a new sitting. In this they differed materially from modern photographs, where a spoiled print can easily be replaced.

Even where the greater part of an ambrotype portrait was left in black and white, it was an almost universal custom to give the lips and eyes a fleck of color, the contrast adding an unusual touch of quaintness and charm. Although coloring was also practiced on the later daguerreotypes, it never became so universally the vogue as with ambrotypes. This, again, is a point of difference between the two processes, which should be remembered.

From their very nature, ambrotypes are not as permanent as daguerreotypes. For that reason family examples should be inspected at intervals of several months for signs of the ravages of age, so that protective measures may be applied before the pictures have been damaged to a point that precludes restoration. When inspection discloses the fact that the varnish, or the image itself, has started to dry out and flake away, prompt action is necessary; for, once begun, deterioration is extremely rapid, and, if allowed to progress too far, cannot be arrested.

It is, of course, to be understood that we are here fol-

lowing the accepted habit and referring to all of these old positives or negatives on *glass* as ambrotypes, although many of them may not be said to fall accurately into the classification covered by Mr. Cutting's patent.

If the image is already badly flaked, the damage is done, and the only recourse is to have the picture photographically copied by some firm which makes a specialty of this work. The copy, once made, is "worked up" by hand and air brush to such semblance of the original as the skill of the artist and the amount of the image left him to work from permit. It is remarkable what can be done in this manner with both ambrotypes and daguerreotypes that have become almost unrecognizable to the unaided eye.



Fig. 2 — AN AMERICAN AMBROTYPE

A Southern gentlewoman of pre-Civil War days. The tendency of the ambrotype to flake or chip is well exemplified in this copy.

Photographed from the original by the Gerkins Studio, Cumberland, Maryland.

RESTORATION OF AMBROTYPES

If deterioration is noticed in time, the simplest and surest method of repair is to flow an asphaltum varnish over the old black, or possibly colorless, varnish, or even over the image itself if unvarnished, before the flaking goes any further. To do this, hold the ambrotype on the tips of the fingers, pour a pool of asphaltum on the center of the plate, and flow it evenly to the four edges by tilting it toward each in turn. When all parts of the glass have been covered, the surplus asphaltum may be drained off at one corner. When the whole is dry, the image will last indefinitely.

Sometimes, when the film or image has been coated with a colorless varnish (known as negative varnish), it will be found that this coating alone is cracking or peeling. Though the image may still be in good condition, failure of its varnish coating renders it subject to decay from the action of the atmosphere. In such a case it is advisable to remove the old varnish before applying the asphaltum. Immersing the picture, film or image down, in alcohol will remove the old varnish without danger to the image. The length of time necessary to dissolve this varnish depends on the age of the picture, the quality of the original varnish, and other considerations; but progress may readily be determined by removing the picture from the alcohol for frequent examination. When the varnish has all been dissolved in the alcohol, allow the picture to dry thoroughly. This process will require some time, as a certain amount of alcohol will have been absorbed by the film and must be allowed to evaporate completely. Do not try to hasten the drying by wiping, by placing the ambrotype in the sun, or by using heat in any manner. Best leave the picture overnight in a place where it will be protected from dust or extraneous injury. Once dry, revarnish with the following formula:

Methylated alcohol	10 oz.
Gum sandarac	2 oz.
White shellac	½ oz.
Gum mastic	1 oz.

To this mixture, after the above ingredients have been thoroughly dissolved, should be added one drachm of oil of lavender. This new varnish can be flowed on the dry image in the same manner as that already described for using asphaltum. Again permit the picture to dry. Asphaltum may then be flowed over either the film or the glass side, and the picture will be better than ever before.

Collectors who care to take the trouble may even wish

to make the picture into something more approximating a real ambrotype by the process described in the original patent. This may be accomplished as follows, but only if the image is unbacked with black varnish or is backed on the glass instead of the film side:

First remove any colorless varnish from the image, as already explained. Obtain a piece of clear glass exactly the same size as the picture, and a small quantity of Canada balsam. Run a little of the balsam along one edge of the film side of the picture. Holding the picture in one hand, film uppermost, bring the edge of the extra cover glass—which, obviously, should have been carefully cleaned and polished—to that edge of the picture which is covered with the balsam. Gently bring glass and picture together like the pages of a book, so that, as they gradually approach each other, the balsam is pressed across between the two glasses in a thin film. In this way, no disturbance to the image occurs, and all air bubbles are expelled as the balsam gradually moves across between the two glasses. When the two finally meet, the surplus balsam is squeezed out and rubbed off the edges. When the work is dry, flow asphaltum varnish on the reverse side, paint the edges of the two glasses with the same substance for protection, and you will have a true and permanent ambrotype. Instead of a backing of asphaltum, black paper or black velvet may be used if preferred.



Fig. 3 — AMBROTYPE FROM A MINIATURE

At first glance the aspect of this portrait, whose hair and costume point to the year 1800, or thereabouts, would seem to belie the lateness of the ambrotype process. Closer examination, however, will reveal the fact that the profile was not taken direct from the sitter, but is from a profile miniature. It was made on a single sheet of glass and shows evidence of decay.

Owned by Miss Emma F. Stringer.

AMBROTYPE CASES

The same types of cases were used indiscriminately for both daguerreotypes and ambrotypes. They were made with and without covers, in many and varied shapes and sizes. It is so seldom one finds any two covers alike in a collection that one wonders if all of them were made to fit the picture and the individual customer's whim. A thorough description of these cases will be found in the article on daguerreotyping, already mentioned, in the June, 1926, issue of *ANTIQUES*.

In showing collections of ambrotypes, or examining them for possible signs of decay, the pictures should always be handled with the greatest care, as even a slight tap will dislodge fragments of image and varnish, utterly irreplaceable. Of course the original may always be photographed, and this is a wise step in the case of unusually valuable specimens. But, after all, good as the photographic copy may be, and comforting as it is to possess, it can never replace the original; for it must always be tainted with an air of modernity distressing to the soul of the true collector.

The London Letter

By GUY CADOGAN ROTHERY

EVEN to those who know the collecting world well, the exhibition of art treasures held at the Grafton Galleries by the British Antique Dealers Association came as something of a revelation of our wealth in this respect. The Association, which was founded ten years ago to protect the interests of buyers, sellers, and collectors, now numbers nearly six hundred members, dispersed all over the country, and they sent up over fifteen hundred exhibits, covering a wide field, with every item of great value and representative of the best in its class. Furniture naturally formed an important and attractive section, including such unique pieces as a fourteenth-century oak lectern, with iron strapwork hinges, a fifteenth-century folding tripod wrought-iron lectern with original leather book rest; such rarities as a three-tier James I buffet, having animal supports and cresting of lion and unicorn upholding a shield carved with rose and thistle; and a glorious succession of chairs from James II to the Chippendale period, mostly upholstered in the original needlework and tapestry. Tapestries, needlework, and carpets were numerous and very fine of their kind, helping to set off to advantage the furniture, especially the cabinets, judiciously filled with selected specimens of carving, silverwork, glass, and china. Of the many tables shown, one offered a useful hint: it was a Chippendale tripod table on fluted pillar, the octagonal top covered with petit-point needlework of the period — a fascinating arrangement.

Silverware apparently embraced every form of human activity, the English examples ranging from Elizabethan mounted cups to a George I toilet set of twenty-seven pieces by the celebrated David Willaume. The outstanding foreign pieces included a Gothic silver-mounted carved coconut cup, and a couple of Dianas mounted on stags, accompanied by dogs which, by clock mechanism, were permitted to race round the table. There was also an Italian sixteenth-century Orpheus enameled and chiseled gold cup, attributed to Benvenuto Cellini. Among smaller items were precious enamels, miniatures, and even quaint seventeenth- and eighteenth-century beadwork, including a great basket (on wire foundation) with fruit and flowers.

One section of the exhibit which was eagerly canvassed was that devoted to clocks. Thomas Tompion was represented by both a bracket and a long case clock, the latter having that exceptional adjunct, an equation table fixed to the door; and there was a whole collection of small pillar type clocks, one in the shape of a crucifix, with fixed needle and revolving hour spheres. Clocks are undoubtedly a favorite subject for research, consequently there was much stir when it was announced that the well-known David Wetherfield collection, comprising over two hundred and seventy examples, mostly of the long case type, was to be dispersed by auction. At the eleventh hour, however, the whole collection was purchased by two dealers for the sum of £30,000. Not a penny too much, for no less than 3,000 guineas were promptly offered by a private collector for one item by Tompion, a long case, three-months specimen, with perpetual calendar. Disappointed collectors made the most of the opportunity to inspect the bewildering array of examples by Daniel Quore, Graham, Knibb, and many other eighteenth-century masters.

The exhibition was crowded with visitors from the opening to the closing days. The Association and its president have made two gifts, from the most admired exhibits, to the Victoria and Albert Museum: the Association, a carved and gilded George IV side table, with royal monogram and crown, and the president, a William and Mary carved walnut chair.

Another active interest of the moment is being well served by a specialized loan exhibition, that of engravings by Albrecht Dürer, at the Colnaghi Galleries. There are no less than one hundred and one examples, including the *Passion of our Lord* (a series of sixteen subjects), showing to great advantage Dürer's mastery of grouping and technique. No doubt the four hundredth anniversary of Dürer's death has brought his works to the fore. At a Leipzig sale, a London dealer gave £375 for two of his engravings, one from the Passion Series, and the other, the *Escutcheon with a Death's Head*; while a book illustrated with his woodcuts fetched £1,250. All engravings, however, are rising in value. At the same German sale, London dealers paid £2,150 for Rembrandt's etching *The Presentation in the Temple*; £455 for the same artist's *Landscape with Three Cottages*; and £255 for his *Cottage with a Haystack*. At a London auction old engravings brought in £2,215, the chief prices being £195 for a set of four prints by Alken, *The First Steeplechase on Record*, and £150 for an aquatint, *The Action between H. M. S. Endymion and the United States Ship President*. A series of ten aquatints, the winners of the St. Leger from 1815 to 1824, by Sutherland after Herring, realized 275 guineas. Quite as good prices are being given for modern etchings, a trial proof of Whistler's *Two Doorways* fetching £250; one of eighty-two impressions of McBey's *Dawn*, £445; one of sixty-two impressions of his *Gamrie*, £205, and one of eighty-four impressions of his *Night in Ely Cathedral*, on green paper, £200.

It is a relief to know that the Macpherson collection of about eleven thousand prints of naval actions, sailing vessels and steamships, yachts, sea ports, and other maritime subjects, has been bought for the nation and will go to the Greenwich Museum.

A further whiff of the sea brightens the Spink Galleries in King Street, St. James's, where a loan collection of Nelson relics has been organized in aid of the "Save the *Victory*" fund. Here we find items from the Greenwich Naval Museum and other sources, but the majority of the one hundred and eighty-two exhibits come from members of the Nelson family, and from other private collections. Such a gathering is not likely to be seen again. It includes portraits and miniatures, medals and decorations, jewels, and many things of personal interest, such as diamond-hilted swords, and a needlecase, embroidered by Nelson's daughter Horatia, with quaint figures and a picture of the *Victory*. Also exhibited is the celebrated light-weight, collapsible telescope which he had specially made for manipulation with one hand, and which on a certain occasion, it is said, he applied to his blind eye when he wished to ignore a signal from the Commander-in-chief.

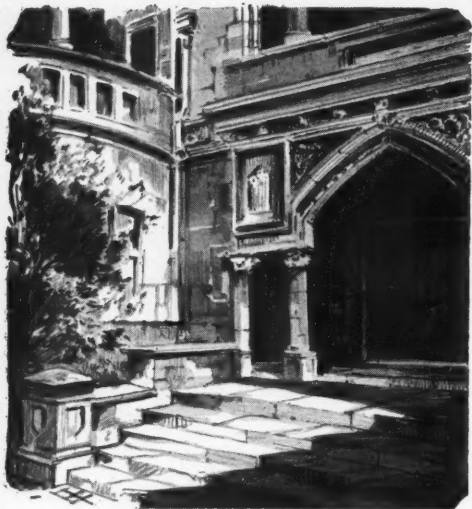
The Petworth House Library, Sussex, was celebrated for its numerous and rare Americana, the collection having been formed chiefly by Henry Percy, ninth Earl of Northumberland (1564-1632), known as the "Wizard Earl," a friend of Sir Walter Raleigh and other navigators of that period, and Algernon, tenth Earl (1602-1668), who was Lord High Admiral of England.

The collection was sold in April by order of their descendant, Lord Leconfield. The two days' sale of the one hundred and seventy-two lots brought in £63,732.

An unpublished manuscript (42 pages) by George Percy, brother of the "Wizard Earl," giving an account of happenings in Virginia during his tenure of office as Deputy Governor, commenced at £500 and was finally knocked down for £6,600. Another manuscript, William Strachey's *The Historie of Virginia Britania* (one hundred and twenty-two leaves with maps), reached £6,000.

Among the printed books, John Breerton's *A briefe and True Relation . . . of the North Part of Virginia*, 1602 (one of six known

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copies), fetched £1,000; a second edition of this book (one of ten recorded copies), £1,220; *A Plaine Description of Bermudas*, £410; Strachey's *Laws Divine, Morall and Martiall for the Colony in Virginia Britania*, black letter, 1612, £6,250; Thomas Morton's *New English Canaan — an Abstract of New England*, 1637, £78; Captain Smith's *A True Relation of Occurrences of Virginia*, 1608, £2,800, and a second impression £1,500; Smith's *General Historie of Virginia*, 1624, £990; *A True and Sincere Declaration of the Purpose and Ends of the Plantation Begun in Virginia*, 1610, £440, a second copy fetching £370, and a third, £450.

High prices were paid for maps. An original colored map of North America and the Arctic regions, drawn by Sir Humphrey Gilbert, in 1582, for Doctor John Dee, fell at £2,800; a picturesque original map of Raleigh's travels in the Orinoco district, £670; a large manuscript map of the world, c. 1600, £260; an original colored map on vellum of Central America and the West Indies, £50.

A set of four water colors, attributed to J. T. Serres, depicting the fight, in June, 1814, between the British sloop *Reindeer* and the American sloop *The Wasp*, after very animated bidding fell at £2,700.

Shop Talk

By BONDOME

PARIS, I am told, harbors between two and three thousand listed dealers in antiques. In addition there are innumerable individuals carrying on a similar line of business in private domiciles. To know the antique shops of Paris, therefore, would appear to call for a series of visitations occupying not less than three hundred working days of eight hours each. I doubt that anyone has ever ventured upon any such extensive undertaking. Nevertheless, a good deal of enthusiastic gush has been written about the lure of antique-hunting in Paris — particularly among the small shops that line the narrow by-streets of the left bank of the Seine, and among the stalls of the book and print vendors that project over the parapet of the river embankment and offer to the curious a continuous side show — half a mile long — of flyblown literature and art.

One's first approach to the district is fraught with not a little excited expectancy. A quarter so venerable and so devoid of sewers must surely still be the hiding place of rich treasures of the past, lying unappraised and unappreciated. But that brief anticipatory thrill is about the only repayment which the seeker will derive from his quest. Once upon a time, it may be, there were choice prints occasionally, even frequently, to be discovered, at bargain prices, among the litter of the quai vendors. Now and again, too, some rare old volume has been unearthed from the long jumbles of secondhand books. But the day of such finds seems completely to have passed.

If one yearns for dog-eared copies of the canary colored novels of yesteryear, he will find them here in plenty. And if he craves out-of-date school books, superannuated cyclopædias, and fragmentary copies of forgotten periodicals, the quai will yield him satisfaction. The habit of transforming attractively bound ancient books into cigarette boxes has robbed the stalls of their sixteenth- and seventeenth-century tomes; and the value of good prints is now so well known, and the demand for them so great, that whatsoever of the kind falls into the junkman's hands is almost immediately transferred to the specializing dealer. The stalls of the quai are gay enough with pictures — but the prints are, almost without exception, dingy restrikes from old plates, and the paintings, but the despairing daubs of students in the ateliers of the quarter.

The little shops of the back streets make almost as sorry a showing. A few partially dismembered chairs, of uncertain vintage, roped together on the sidewalk, and a window full of Samson enamel boxes, late Meissen figurines, a few bits of dubious glass, numerous ossified miniatures — about as alluring as cast-iron stove lids — and a few bits of broken jewelry, including a wealth of inferior cameos, constitute the usual display. If,

THE HOUSE WITH THE BRICK WALL

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Florian Papp

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Jane H. Swords

by chance, anything at all desirable has found its way into the midst of this wreckage, the price demanded is liable to be sufficient to cool the collecting ardor of anybody except a kleptomaniac.

The shops along the Quai Voltaire itself, though they look out upon the dingy parapet stalls of the book and print peddlers across the thoroughfare, make quite a brave showing. In some of them, I found rare and valuable works of art; in others, very commonplace things at very high prices. As for the great shops of the grand boulevards, they are like the great shops the world over. Many of them have branches in London and New York and, in general, the choicest specimens of French antiquedom must be sought within their walls.

To the average collector, however, the person who likes to nose about in small shops, and to the American dealer on a preliminary foraging expedition, Paris is, I think, likely to prove disappointing. For one who speaks the language, is an adept at bargaining, and, incidentally, is too expert to be taken in by imitations, the situation might be quite different. Then, too, much depends, in any city, upon knowing the ropes. In Paris, above all places, such knowledge is indispensable, if one would avoid waste of both time and money. If I had any considerable amount of buying to do in Paris I should employ the services of a *commissionnaire*, and I should advise others to do likewise. A good one would many times over save the cost of his fee. In general, however, I believe that French antiques may be most advantageously purchased in the United States, from dealers who, by long experience, have learned their way about, are acquainted with sources of supply whereof the average tourist is ignorant, and who manage to market carefully selected items at a price that will compare favorably with that demanded abroad.

Tradition has a way of surviving long after the conditions which created it have altered. Those who view Europe through the spectacles of tradition instead of with a clearly critical eye — and such roseate obscurity is more or less necessary to the literary person — may still find some vestiges of romance clinging to that venerable institution, the *Marche aux Puces*, the once famous "Flea Fair" of Paris. Lest the uninitiated misunderstand the appellation, let me at once explain that the fair in question is not concerned in the least with the buying and selling of fleas — trained or untrained. These not infrequent European products are purely incidental to the fair itself. They are, so to speak, thrown in with each bargain — or they jump in of their own accord. Various authors have spilled enough ink over the *Marche aux Puces* to drown the place. Yet it remains quite intact. Apparently it is a continuous year-round affair, though, for certain brief periods, it expands and takes on a somewhat more than wonted air of festivity.

To reach the place, it is best to take a cab, confide one's destination to the driver, and then ride interminably to one of the city gates — which one, I fail to remember. The Flea Fair lies beyond the gate — a maze of booths and shacks, filled for the most part with secondhand clothes, cheap candies, fag-end finery, and a pervasive odor of fried food. A considerable section is occupied by junk dealers and incipient venders of antiques. Among the establishments of these folk I spent a crowded afternoon.

Almost everything in the world that began by being good for nothing and had since been broken, was on display — sections of old bicycle tires, hideous furniture, bits of old brass and iron, glass, crockery, cheap porcelain figures, brasses from old furniture, gaudy jewelry, grimy embroideries which have been a pasture ground for successive generations of moths — all were there, higgledy-piggledy in little heaps, or spilled on rough boards to catch the passing eye.

A dealer in glass bottles might be repaid by a visit to the *Marché aux Puces*. He would find a good many rather ugly three-mold decanters and a wealth of perfume and liquor bottles blown in fanciful forms. He would also find a perfect coruscation

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of paper weights — most of them new and very bad; some, old and quite good. For my own part, after a strenuous three hours, I came away with one inlaid shell box — slightly cracked — two paper weights, and a suspicious feeling of discomfort between my shoulder blades. I have no desire to repeat the adventure.

The best means of making a satisfactory entrance and an assuredly graceful exit, when visiting Continental antique shops, is to ask for silhouettes. For silhouettes on the Continent are so rare as to be almost nonexistent. A request for them, therefore, puts the shopkeeper in an apologetic mood and gives one opportunity to look about casually without incurring obligations. Why silhouettes should be so scarce in France — the country whence they derived their name — I cannot quite understand. Good ones are hard enough to find anywhere — but in France they appear to be virtually unobtainable. One shop, to be sure, was full of them, but without exception they were quite new — manufactured for the trade. And the majority of the shopkeepers to whom I mentioned silhouettes looked as blank as if I had enquired for a necklace of dodo bills.

The best of the French silhouettes have, no doubt, long since passed into permanent collections. Swiss shops still offer a few not very attractive examples. German student silhouettes are quite common but usually worse than commonplace. The fine old silhouettes painted on glass and backed with gold, in the making of which the Germans once particularly shone, are rarely encountered. Among fifteen or twenty German shops I encountered but one really excellent specimen.

To return for a moment to France and French shops, there seems reason to believe that a tour of the provincial towns and cities might yield a fair harvest, particularly to the dealer who is looking for a wide range of things — from furniture to small Directoire boxes — and who wishes to buy at fairly close prices. And one pleasant aspect of antiqueing in the smaller French towns is the fact that almost any dealer is perfectly willing to direct his customer to all the other shops in the place. As the small town dealers often have a way of hiding themselves and their wares in back alleys and under the eaves of rambling old houses, whose exploration demands diving through courtyards and climbing innumerable flights of stairs, a good deal of friendly directing is essential to their discovery. But, once a first clue is obtained, the rest is easy enough.

One of the remarkable events in the history of the antique trade has been the exhibition of antiques held under the auspices of the British Antique Dealers Association, which I was privileged to see, at the Grafton Galleries in London, during the month of May. The richest displays were those of porcelains, silver, and furniture. Few of the pictures shown were notable, and the textile division offered little or nothing of extraordinary interest. Had there been more room at the disposal of the committee in charge, no doubt a greater effort would have been made to obtain a more representative group of paintings and of textiles. However that may be, the exhibition was well worth viewing, and was enthusiastically attended.

For my own part, I was greatly impressed not only by the show itself but by its manifestation of excellent management. As a matter of fact, the affair was run with almost military precision. Every object admitted had to pass the most rigorous censorship of a distinguished and able committee. No offering was considered except as its owner declared his willingness to abide by the committee's decision and to expect no explanation of rejections. This procedure ensured not only high quality in the individual exhibits but a satisfying variety as well.

Each exhibitor paid for the amount of space which he utilized, and he had the privilege of selling any items in his display, though no selling was undertaken by the management. Hence, the affair, while fundamentally commercial, was wisely and mercifully freed from any obvious trappings of commercialism.

J. W. NEEDHAM

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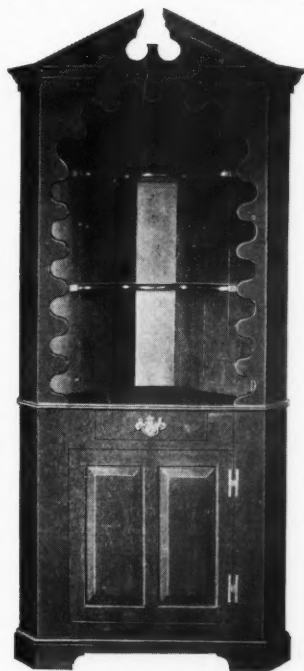
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Write for copy of our interesting booklet "Echoes of Colonial Days," showing other hand-made reproductions.



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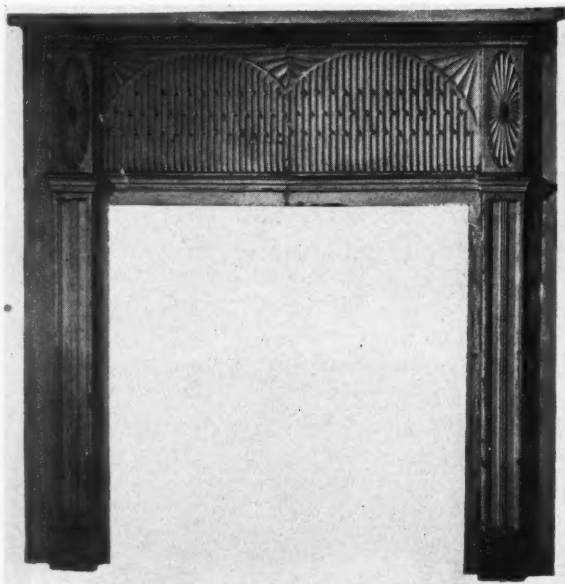
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ILLUSTRATED is an early carved white pine mantel. The shelf is 4 feet 5½ inches long; the mantel 4 feet 7½ inches high; the fire opening 3 feet high and 3 feet wide.

Also numerous other rare antiques, doors, stair rails, early lighting fixtures, wrought iron grilles, etc.

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Rare and Unusual Heirlooms of the Past

I understand that the exhibition has accomplished extremely satisfactory results, not only in increasing public interest in antiques, but in strengthening the ties which bind the British Antique Dealers Association into a compact and friendly body.

Relatively few Americans had opportunity to visit the exhibition in the Grafton Galleries, which was staged for the London season and not with an eye to the annual tourist invasion. Tourists from overseas will, however, have opportunity to see a still more ambitious display of antiques which is to be staged in the great hall of the Olympia, London, from July 19 to August 1. The affair is being managed by the London *Daily Telegraph*, which has organized an augustly distinguished committee of connoisseurs to act in an advisory capacity. As the Olympia is a huge place, infinitely larger than the somewhat restricted Grafton Galleries, the forthcoming display will be far more inclusive than its predecessor. Besides rarities loaned from private collections and drawn from the more exclusive dealer stocks, the Olympia exhibit will rather specially emphasize simpler types of antique furniture to whose ownership the average householder might normally aspire. On the whole, I surmise that the *Daily Telegraph* enterprise will be worth visitation by American dealers who wish to extend their acquaintance with sources of supply, as well as by the general public.

The market for English antiques will be greatly broadened by the recent action of two English colonies, Australia and New Zealand, which have now removed all taxes on the importation of such articles. This means a still greater strain upon English supplies of antiques, and a rapid increase in price. American dealers buying in England will therefore do well to overstock, as a precaution against the future.

I don't know what has moved Stephen Van Rensselaer to offer the old Wilson Tavern for sale and to place its contents on the auction block. The Tavern itself is one of the best preserved, most interesting, and most attractive buildings of its type and period which I have ever had the pleasure of visiting. Its furnishings are the owner's cherished belongings, set aside during a good many years for his personal use and satisfaction. Mr. Van Rensselaer's decision to dispose of these things will bring regret to a great many who enjoyed seeing them in the perfect setting of the old Tavern, but more ruthless collectors will chortle over the opportunity which the sale will afford. Sale will be by auction at Peterborough Town House, August 3 and 4. During the two previous days the items offered will be on exhibition.

Harry Blanchard of Sandwich, New Hampshire, has a faculty of getting about the country and picking up all sorts of interesting items, which he stores away. I now understand that his spacious barn is to yield forth its winter's accumulation at an auction to be held August 1.

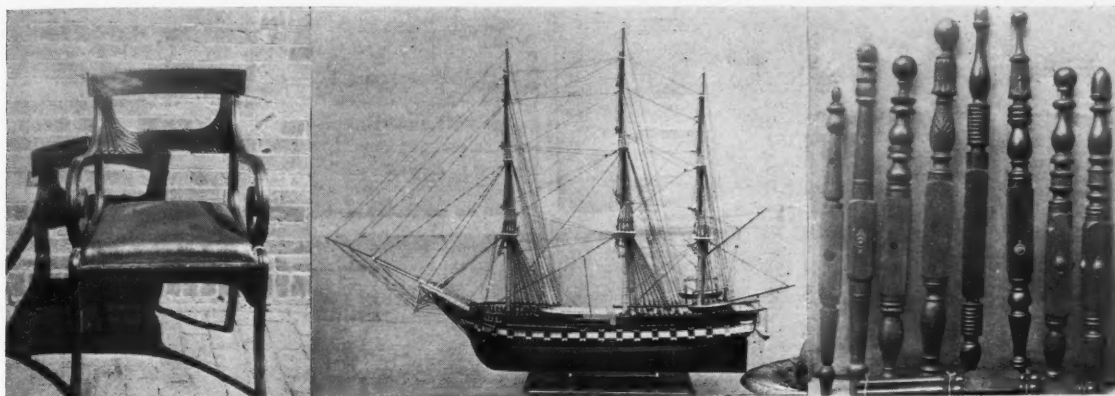
Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine

Address the Book Department

ROADS TO THE REVOLUTION. By Sarah Comstock. New York, The Macmillan Company, 1928. 455 + ix pages; 148 illustrations. Price \$5.00.

THIS is a book for the leisurely saunterer, not for the Phineas Fogg of our space and time devouring generation; nor has the author attempted to camp on every trail of the armies of the Revolution. She has wisely written of two or three regions that are most rich in historic landmarks — and, when her road takes her through Salem or Plymouth or Manhattan, she forgets the Revolution for a moment or two to give us glimpses of the Pilgrims, the witch-baiters and the old Dutch patroons. The author has her own charming, discursive way, giving the reader impressions of eventful periods in our history that are bright with color but not overloaded with guide-book detail. The numerous photographs with which the book is embellished, many of them taken by the author, present familiar memorials from a new angle, refreshing to eye and mind.



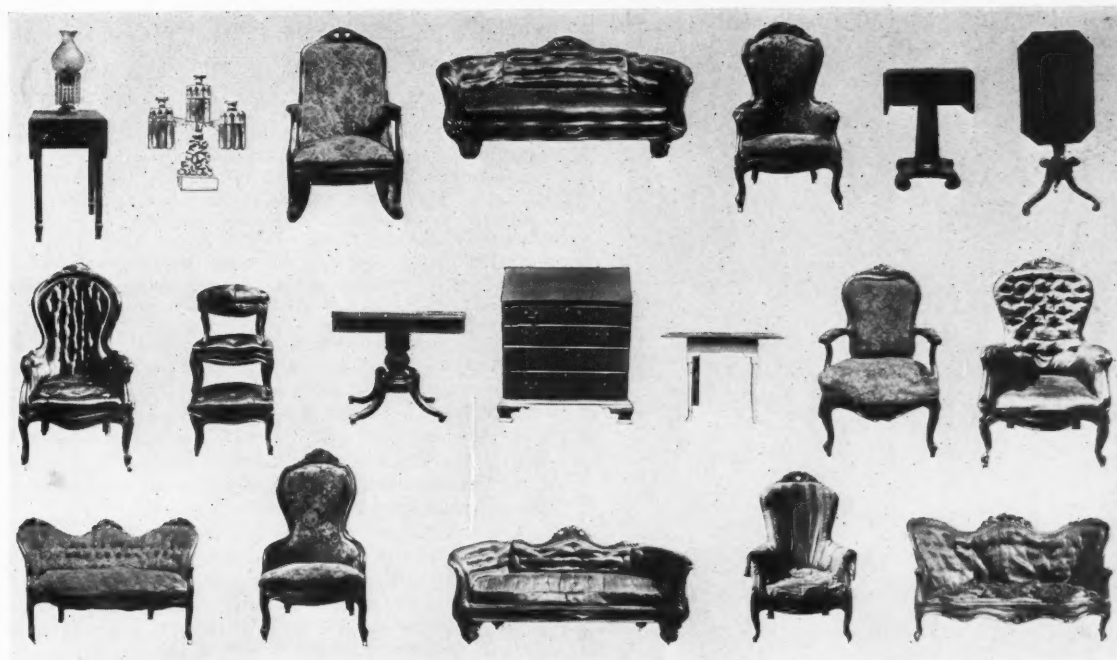
Illustrated, Left to Right: ONE OF FOUR FINE MAHOGANY ARMCHAIRS. All in excellent original condition, price \$50 each. MODEL OF THE *Constitution* BUILT TO SCALE. This magnificent model has all the fine details of the original ship and was constructed by a Boston expert after minute study of the vessel itself and of all the plans and data available. Length over all, 3 feet 9 inches. Price \$750. A FINE ASSORTMENT OF LOW-POSTERS in various woods and at various prices.

NEW ARRIVALS

Very delicate reeded and carved eight-leg Sheraton sofa, original condition; pair of claw-and-ball-foot Chippendale side chairs, original condition; two very fine Chippendale mirrors; pair of large handwrought andirons; heart decoration wingchair in good original condition; American silver creamer on three legs, by *D. Morse*, Boston, about 1760; a small crystal chandelier with fine old cut crystals; several handsome engraved hall lanterns and ship lights; many other interesting things

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A TALL CLOCK IN WALNUT CASE, BY William Hutton,
PHILADELPHIA

A shop of authentic antiques, less than
thirty minutes from Philadelphia
via the Delaware River Bridge.

COLLECTION OF HEATING AND LIGHTING UTENSILS IN THE UNITED STATES
NATIONAL MUSEUM. By Walter Hough. Washington, United States Printing
Office, 1928. viii + 110 pages; 99 plates. Price 70 cents.

STUDENTS and collectors of lighting and heating devices will find
this Smithsonian bulletin both interesting and valuable. In addition
to a careful historical discussion concerning candlesticks and lamps, the
book is illustrated with nearly a hundred plates picturing innumerable
examples, all of which are described in the text. Discussions and illus-
trations, furthermore, are by no means confined to American types, but
cover a somewhat diversified international range. This serves but to
emphasize the essential similarity of early and primitive lighting devices
in all parts of the world.

THE COLLECTOR'S WHATNOT. By Booth Tarkington, Kenneth L. Roberts, and
Hugh M. Kahler. Boston, Houghton Mifflin Company, 1923. Pen and ink illus-
trations by Booth Tarkington. 147 + xx pages; 24 illustrations. Price \$2.50.

THE secret is out. Booth Tarkington, Kenneth L. Roberts, and
Hugh M. Kahler now openly confess to authorship of *The Collector's
Whatnot*, a second printing of which has just appeared. Booth Tarkington,
furthermore, admits responsibility for the pen drawings which
adorn this inimitable work. Being themselves inveterate collectors, the
three perpetrators of *The Collector's Whatnot* have not only made full
use of the vocabulary of the lunatic fringe of their fraternity, but have
enriched it with new and highly expressive terms, some of which seem
likely to survive as permanently picturesque additions to the English
language. Knowing, too, by simple processes of self-analysis, the soft
spots in the cranial surface of collectors in general, they have been able
to give sure direction to the missiles of their amusing satire. *The Col-
lector's Whatnot* is the kind of a book that philistines will enjoy giving
to collectors; while collectors will be equally pleased to present copies
to the philistines.

RECEIVED FOR REVIEW

FURNITURE

DEUTSCHE MÖBEL DES KLASSIZISMUS. Edited by Hermann Schmitz.
Stuttgart, Julius Hoffmann.

DAS MÖBELWERK. By Hermann Schmitz. Berlin, Ernst Wasmuth.

FURNITURE, FURNITURE FINISHING, DECORATION, AND PATCHING. By
Albert Brace Pattou and Clarence Lee Vaughn. Chicago, Frederick J.
Drake & Company, 1927. Price \$5.00.

THE ROCKING CHAIR, an American Institution. By Walter A. Dyer and
Esther S. Fraser. New York, The Century Company, 1928. Price \$2.50.

Questions and Answers

Questions for answers in this column should be written clearly on one side of the
paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include
exact details of size, color, material, and derivation, and should, if possible, be ac-
companied by photographs. All proper names quoted should be printed in capital
letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated
material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

398. *Indiana*. We rather pride ourselves on the conscientiousness of
our effort to answer adequately and truthfully the questions that come
to us. A good many of the questions, to be sure, are couched in phrase-
ology so vague as to defy even partial understanding of what they mean,
and others deal with articles of such late date and insignificant impor-
tance as to render specific identification impossible. Occasionally, further,
a questioner enters vigorous objections to our conclusions concerning his
possessions. A specimen case is worth quoting.

The original query included a request for general enlightenment
regarding Victorian furniture and specific information concerning a huge
black walnut clock whose ornate case perfectly exemplified the style in
vogue during the reign of England's chief pattern of domestic virtue.

Our reply expressed the belief that the clock in question was produced
somewhere during the 1860's or 1870's, and that its value was relatively
slight. We also ventured the statement that Victorian furniture is that
which was made between 1830 and 1900 or thereabouts. Whereupon the
recipient of these two bits of information, apparently assuming that we
deal in antiques and hence harbored covetous designs upon his mighty
timepiece, sent us a burning epistle straight from his Indiana home.
Since his screed contains much matter which we are certain our readers
never before encountered, we think it worth reprinting in full. The
scholarly viewpoint of the writer, who, by the way, attaches an M.D.
to his name, will be at once evident even to the most casual and unscholarly
reader. Our only regret, in this instance, is our inability to reproduce

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THE entire contents of the old Mace House, Plymouth. This purchase includes all the Mace and Danforth antiques and some rare old china, glassware, and relics.

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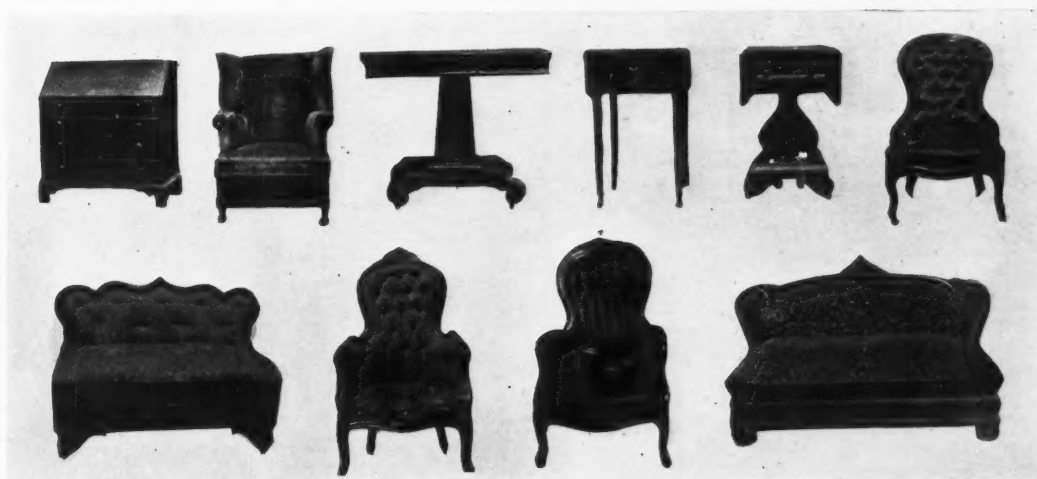


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P. S. The Most Interesting Shop Between Boston and Provincetown



IT would be an impossible task even to attempt a listing of my stock in the space at my command. My warehouses are at all times crammed full of pieces from the earliest to the Empire and Victorian periods. There are tables and chairs of many types and woods, sofas, bureaus, secretaries—a varied assortment that is constantly changing. Therefore, do not wait; when you know what you want, or when you just want something, come at once, for it may be here today and gone tomorrow.

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NEW YORK CITY

the lineaments of our correspondent's clock. Here is the letter penned in response to our expressed opinion:

Dear Editor: Your contemptible reply to my request of Victorian furniture is of far less value to me than my clock. The very Idea as you stated — "Anything made in the Victorian era." I take it for granted that you are like a good many other dealers, that is, you prefer to hood wink the uninformed type of customers, and shun the ones that have some intelligence of antiques.

I contend that Queen Victorian furniture is a rare type of furniture and was a kind that was made in honor of the Queen, and the maker well new whom it was representing.

According to your statement any old drop leaf table corner cupboard, chest of drawers or small stands with drop leaves would be Victorian furniture. I say No, and you know better your self.

My clock is older than you guess and as fine craftsmanship as was ever produced. Unless there is a change from rascality to honesty with antiques dealers the time is not far hence when you will not find a demand for your journal. People are becoming wise and many dealers find it not so wise to fool the people who want antiques.

P.S. Many a carpenter made furniture during that era and never knew there was such a Queen. Many a time I had people tell me that either their father or grand father had made such and such a piece of furniture, and then you call it Queen Victorian — Bosh.

Since our reply was really an amplification of our original letter, we venture to offer a transcript of it.

Thank you for your courteous letter of December 31.

We do not deal in antiques, neither buying nor selling. Our purpose is simply to advise people as honestly as we can with regard to what they have, though we do not attempt to set actual valuations.

Furniture of any period, no matter where found, is quite likely to be called by the dominating style in vogue at the time. Thus Queen Anne furniture is furniture made from 1700 to 1720; Georgian, from 1720 to 1810, or thereabouts; Empire largely represents the French influence of 1810 to 1825 or 1830. Victorian furniture, as we have already said, is that made from the 1830's to the late 1800's.

No doubt a great deal of Victorian furniture, so-called because it conforms to the style in vogue during Victoria's reign, was made in this country by people who had never heard of the virtuous queen, but that does not impair the fact that it is properly called Victorian and that its style is readily distinguishable by anyone who has any knowledge of furniture development.

Everyone is entitled to place his own valuations upon his possessions, and it is never impossible that he may find someone who will accept them. From the collector's standpoint, however, your clock has no great worth and it would only be under rather unusual circumstances that you would find a ready market for it.

399. D. C. V., *Pennsylvania*, makes enquiry regarding an old iron-bound wine chest completely outfitted with bottles of various sizes, two of which are here depicted.



A few years ago these bottles would doubtless have been attributed to Stiegel because of the tulip design with which they are adorned. As a matter of fact, they are most probably of Continental European glass, made for use in the liquor chests which were so popular in the eighteenth century. The most natural attribution is, perhaps, to Holland.



203

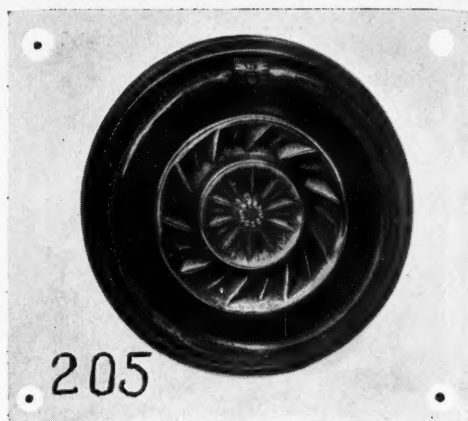
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DEALERS: In this new line we offer you highest possible quality and lowest prices consistent with high class workmanship, excellent designs, and natural antique coloring

BALL BRASSES
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205



VERY EARLY CURLY MAPLE HIGHBOY
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In Pine: Seven-foot bench; child's cradle with hood; three-section mantel mirror; several small pine mirrors; Godey prints framed in pine; child's crib.

In Mahogany: Slant-top desk; rope-leg drop-leaf table; two Chippendale mirrors; one Sheraton mirror in gold leaf; Hepplewhite shaving mirror; two dancing girl picture mirrors.

In Cherry: Tip-and-turn table.

In Walnut: Rare Dutch-foot drop-leaf table.

Five-inch lamp globes; Stiegel flip glass; cup plates; Sandwich glass. Several old maps; pair of brass whale-oil lamps; pewter porringer and large platter, both American made and stamped.

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The Sampler is glad to help with such information about patterns, as it possesses and numbers among its friendly correspondents collectors in many States.

Just now it is assembling in serviceable sets *Bellflower, Raisin, Cable, Lion, Deer, Westward-Ho, Three Faces, Ivy, Horn-of-Plenty, Buckle, Bleeding Heart, Pineapple, Diamond Point, and Wildflower*, offering sets or individual pieces.

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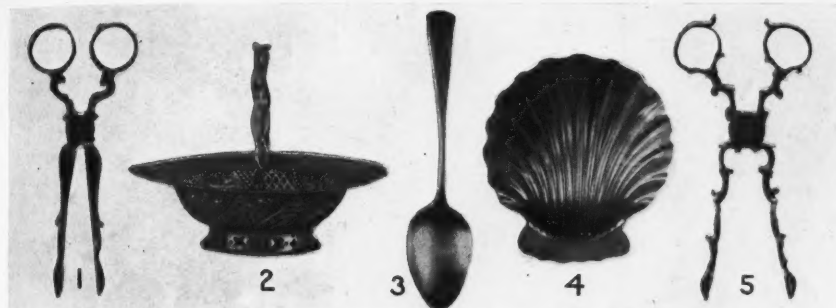
There are also coverlets, quilts, lamps, pottery, and serviceable sets of glassware of the patterns offered by our associate at Cortland, New York.

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CABLES:
BURFITLIM, LONDON

HISTORICAL chintz bedspread, circa 1790, rare design, American eagle with 13 stars overhead and 13 bars in shield, ribbon in mouth inscribed *e pluribus unum*, floral and festoon design of old blue, red, and gray, brown background, contemporary homespun lining.

Grandfather clock, by *Elias Sayre*, Elizabethtown, moon dial and ship of period flying American flag, graceful mahogany case, pierced gallery and satinwood inlay.

Authentic Duncan Phyfe card table, Sheraton influence.

A very rare and graceful carved and paneled Pennsylvania cupboard of white wood, declared by experts to be the best noted of its kind.

Several exceptional pine corner cupboards; Pennsylvania water benches; 4 Brooklyn Ferry plates by *T. Godwin*; antique china, glass, pewter, and hooked rugs.

*We stress quality rather than quantity
in our selections*

POST ROAD ANTIQUE SHOP

PORT CHESTER

NEW YORK

*On the Boston Post Road between Rye, New York
and Greenwich, Connecticut*

VISITORS ARE ALWAYS WELCOME

FOREMOST RESTORERS OF ANTIQUES OF NEW ENGLAND



THE summer months are the only months that we are not rushed, enabling us to give your work the closest attention under the most perfect weather and light conditions of the year.

And, too, you do not miss your antiques so much if restored while you are away.

We are specialists in the restoration of furniture, mirrors, oil paintings. We also do gilding, finishing, carving, and lacquer work.

BRING YOUR ANTIQUE TROUBLES TO US NOW

MARTIN HEILIGMANN & SONS

228 Columbus Avenue
Telephone, HANCOCK 2326

BOSTON, MASS.
Established 1896



A New Summer Shop

The BUZZARDS BAY ANTIQUE SHOP

BUZZARDS BAY

Opposite the railroad station

MASSACHUSETTS

Here, as at Charles Street, I will carry
a fine collection of English and American
antiques at wholesale and retail

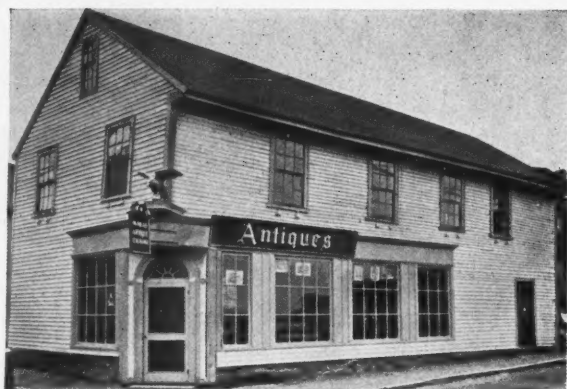
HENRY FITZGERALD

WINTER SHOP:

81 CHARLES STREET, BOSTON, MASSACHUSETTS

SUMMER SHOP:

BUZZARDS BAY, MASSACHUSETTS



OURS is the oldest shop in Marblehead. Established for seventeen years, we have served a long list of collectors with complete satisfaction. We should like an opportunity to serve you.

You will find in our building a good selection of American and English furniture, glass, china, and hooked rugs.

*Come to Marblehead,
and when you do, visit us*

MARBLEHEAD ANTIQUE EXCHANGE

Corner State and Front Streets

MARBLEHEAD MASSACHUSETTS
Near the Boston Yacht Club

Historic Walker Tavern

*Corner of U. S. 112 and M. 50
CAMBRIDGE JUNCTION*

Irish Hills, Michigan

*Three Old Taverns
replete with antiques
of all kinds*

*Specializing
in
Period Furniture*

Everything Guaranteed as Represented

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P. O., R. F. D. 2 BROOKLYN, MICHIGAN

WARREN WESTON CREAMER
WALDOBORO, MAINE

Announces the opening of

THE PRISCILLA

at YORK HARBOR, MAINE

a branch of THE REED MANSION in Waldoboro

THE PRISCILLA is directly opposite the Emerson House and is the oldest house in York Harbor. You will find selected and constantly varying collections of interesting antiques here. We invite your inspection.

The collections at THE REED MANSION which are better and larger than ever, owing to a number of really remarkable finds during the winter, can be seen at any time.

WARREN WESTON CREAMER

REED MANSION

WALDOBORO, MAINE

On the Atlantic Highway

THE PRISCILLA

YORK HARBOR

MAINE



ANTIQUES and RARITIES

ARTHUR J. SUSSEL

**SPRUCE, CORNER 18TH STREET
PHILADELPHIA, PENNSYLVANIA**



WE ALSO PURCHASE ANTIQUES

Drive to FRANKLIN
NEW HAMPSHIRE, and visit

THE WEBSTER PLACE ANTIQUE SHOP

Now Open for the Season

An unusually fine collection of furniture,
china, glass, pewter, iron, and
a fine collection of New
England hooked rugs



TEA ROOM

Dinner :: Tea :: Lunch

HOME COOKING, FRESH EGGS
CHICKEN, and VEGETABLES

C. C. BROWN

*On the Daniel Webster Highway, 90 Miles North of Boston, 15 Miles
from Concord*

Everything Guaranteed as Represented



A PROVINCIAL group in maple and walnut,
such as was found in the better class of country
houses a century and a half ago. The dressing-glass,
of course, is English, but not of recent importation.

It is my constant endeavor to make my stock just
a little better than the average, which means that
my things must please me before they do you.
Therefore, my guarantee is unconditional, money
back at any time if a piece is misrepresented.

GEORGE BATTEN

One Evelyn Place

PRINCETON

On the Lincoln Highway

NEW JERSEY



PERIOD TEXTILES

TOILE DE JOUY, period 1780-1790,
from the famous factory of Ober-
kampf, source of so many interesting and
artistic toiles designed by Huet and his
assistants.

Toiles in document specimens and in quantity

The Ashley Studios of Old Fabrics

SUMMER STUDIOS:

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Foxboro, Massachusetts

Telephone 306

EDGAR L. ASHLEY, Proprietor

To BURNHAM'S

IPSWICH, MASSACHUSETTS

for

*Rug Repairs and
Hooked Rugs*

ANTIQUES OF ALL SORTS



HOUSE BUILDING MATERIALS

Our Warehouses are Well Stocked

Exhibition of Early American Pottery

THE entire collection of Early American Pottery, formed by George S. McKearin during the past ten years, has been placed on exhibition at our summer shop, Hoosick Falls, New York.

The collection numbers over one thousand pieces and is one of the most complete and comprehensive in the country. The Bennington group contains specimens of practically all important work of that factory, including lions, dogs, deer, recumbent cow, scroddled ware, and many unique pieces of which Mr. McKearin has the only known examples.

Marked pieces in Rockingham and other wares made at various New England, New Jersey, Ohio, and Pennsylvania potteries are also shown. Gray stoneware with incised inscriptions and decorations, includes examples of Crolius, Remmey, Commeraw, Paul Cushman, and Warne and Letts, Boston, Charlestown, and other early potteries. Some rare and remarkable specimens with inscriptions, and decorations of political and historical import, form a section of the collection.

There is also a representative group from the Bell and other Strasburg, Virginia potteries, including specimens with brilliant glaze in colors reminiscent of Whieldon ware. Practically all important early potteries are represented in the collection, and nothing to equal it in the line of American Pottery is to be found even in the leading Art Museums of the country.

The collection will remain on exhibition during the summer months and will be for sale in its entirety. Those desiring to see the entire collection should file application for admission cards with

McKEARIN'S

21 EAST 64TH STREET NEW YORK CITY
OR AT HOOSICK FALLS, NEW YORK



The Treasure Shop

*Hyannis
Cape Cod*

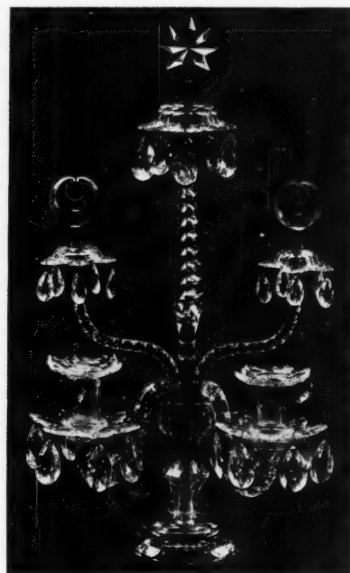
HAS reopened with a collection of antiques more choice than ever before. A new annex of eight rooms. Old hooked rugs in soft colorings a specialty; beautiful overlay lamps; constitution, Adam, and Chippendale mirrors; clocks; prints; and early glass in all colors; a large stock of early American furniture from private homes.

HELEN TRAYES

Everything Guaranteed as Represented

CECIL DAVIS, F. R. S. A.

Specialist in Guaranteed Old English and Irish Glass



One of a pair of early Irish glass two-light candelabra exhibited at the Exhibition of Art Treasures, Grafton Galleries, London, May 1928 (Exhibit No. 423).

Several important early Irish chandeliers in stock, pairs of candlesticks, and a large selection of fine quality table glass of all kinds.

DETAILED MONTHLY LIST POST FREE, 10 CENTS

A VISIT OF INSPECTION IS INVITED

8 St. Mary Abbott's Terrace, KENSINGTON, LONDON. W. 14

Near Olympia Exhibition of Antiques

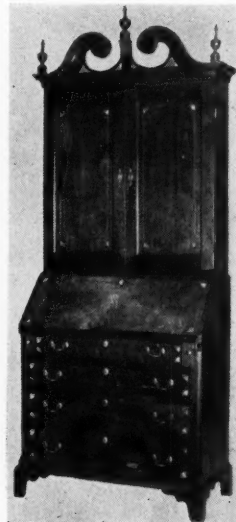
Cable: DAVIS, LONDON, ENGLAND

Telephone: PARK 4085

S. SEROTA

440 MADISON AVENUE
NEW YORK CITY

642 CONGRESS STREET
PORTLAND, MAINE



INLAID WALNUT SCROLL-TOP SECRETARY,
PENNSYLVANIA, C. 1780

North, south, east, and west—no point has been too remote for Mr. Serota to visit in order to gather the fine collection of early American furniture, silver, china, and glass now awaiting your visit at our Portland, Maine, shop.

IMAGINATION vs. PICTURES

THIS month the curtains are down on our usual corner illustration, which means that you will have to bring your imagination into play. Why not decorate the corner to suit yourself—in maple, mahogany, or pine; with furniture, bits of glass, and the like. Then drop in to see how many of the things you imagined are here. I think the shop and its collections will surprise you.

130 CHARLES STREET

F. J. FINNERTY

BOSTON, MASSACHUSETTS

KNOWLEDGE is essential in the antique business. Yet I know many whose knowledge of antiques is beyond question but whose stocks are unimportant. And the reason is clear—knowledge of beauty and authenticity is not enough. One must know where fine things are and how to get them. Most of my buying is from private homes. Some of them I've watched for years before I had an opportunity to buy—but eventually the opportunity came. And each day brings a new opportunity to acquire something really fine and to pass it on to my customers.

If it's furniture or hooked rugs you want, pay me a visit.

I. BRAVERMAN

133 Charles Street

BOSTON, MASSACHUSETTS

Telephone, HAYMARKET 6524



\$3 Each

Small Desk Letter Boxes, decorated with historical, sporting, ship, or fashion prints.

Visitors to our summer shop at Newbury, Vermont, will find there, as at Charles Street, a complete line of lamp shades and wastebaskets, as well as furniture, rugs, and glass.

OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

88 CHARLES STREET

BOSTON, MASS.



THE STEPPING STONE

Known from coast to coast for its hospitality to lovers of antiques

The STEPPING STONE

Many of my customers tell me that The Stepping Stone is too well known to require much description or enumeration. This month, therefore, I shall just list a few pieces and say that there is much more here—and of a quality to interest the most fastidious collector.

Set of eagle-back Hitchcock chairs with rush seats
Set of pillow-back rush-seat Hitchcocks
Center stretcher maple table
Small Hepplewhite sideboard
Fiddle-back armchair
Maple and pine desks
Oak gateleg table

Three-drawer sewing stand
Heart-and-crown armchair
Claw-and-ball-foot wingchair
Carved Flemish oak chest
Cherry and mahogany chests of drawers
Pine dresser and settle
Pine dressing tables

GLASS : FINE SHIP MODELS : PEWTER

MARIE GOVIN ARMSTRONG

277 Elm Street

WEST HAVEN, CONNECTICUT

Seven minutes from New Haven Railroad Station

MORRIS BERRY

of PLAINVILLE, CONNECTICUT



A
RARE
SHOP
OF
RARE
AMERICAN
FURNITURE



*Roundabout Chair
with Comb Back
c. 1740*



RARE HEPPLEWHITE CORNER CUPBOARD IN PINE

HALL'S ANTIQUE STUDIO

396 DELAWARE AVENUE
BUFFALO, NEW YORK

Telephone, TUPPER 9669

Everything Guaranteed as Represented

*More Than Twenty Years in Business
More Than Fifteen Years in Brookline*

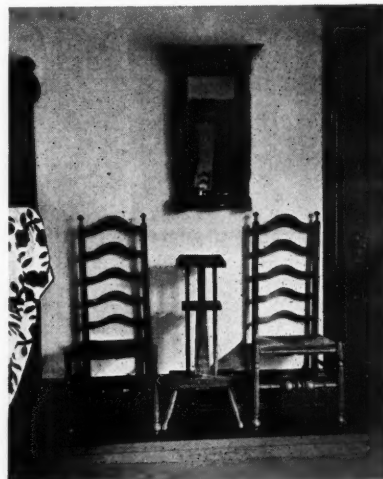
H. SACKS & SONS

OURS was a slow steady growth spread over a period of more than twenty years. Each year we added new customers to old ones; each year we increased the size of our shop until now we have an entire building packed with good old furniture, glass, china, and the like.

Whether you want to buy or sell, or have antiques repaired, get in touch with us.

62-64 Harvard Street BROOKLINE, MASSACHUSETTS

A GROUP OF EARLY COMPANIONS
Matched pairs like these are hard to find



Also in stock: A very early cherry trestle-base candle table, absolutely original, old patina, \$85; a tiger-streaked oval-octagon-top tripod-base candle table, absolutely original, \$80; coral and apple-green wreath appliqué quilt all hand sewn, \$35; other nice pieces of interest to collectors.

ISABELLA PAXSON IREDELL

Greenaway Lodge, PAINTED POST, NEW YORK

Telephone 412-J CORNING

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GEBELEIN : BOSTON

Silversmith

AT GEBELEIN's, silver fashioned in the best primitive methods is made and sold under one roof.

When in Boston, visit our exhibition room and workshop, where you hear the beating of the silversmiths' hammers while you select your silver.

Customers throughout the country, as well as our Boston clientele, come here for wedding silver, for unusual gifts in copper and pewter, and for antiques in metal.

GEBELEIN

79 CHESTNUT STREET, BOSTON, MASSACHUSETTS

Foot of Beacon Hill in sight of the State House Dome



*Old Glass and China
Georgian Silver
Period Furniture*

SHABBY SHOPPE

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TEXAS

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A BENJAMIN FRANKLIN KNOB
1 1/4 and 1 3/4-inch sizes

At all times a complete stock of fine cabinet hardware, including reproductions of old brasses and ironware.

I. SACK

Fine Cabinet Hardware

625 LEXINGTON AVENUE
NEW YORK CITY

91 CHARLES STREET
BOSTON



Choice Pieces Only

The Illustration is Characteristic

THE PRISCILLA SHOP

BOSTON POST ROAD

WESTON, MASSACHUSETTS

(Half mile west of village)



**TWO MAHOGANY
CHIPPENDALE
CHAIRS**

**SIX MAHOGANY
SHERATON CHAIRS**

My stock is unusually
large and varied

WICKFORD HILL ANTIQUE SHOP

BENJAMIN A. JACKSON

141 West Main Street WICKFORD, RHODE ISLAND Telephone 60
Everything Guaranteed as Represented

COLLECTION OF ANTIQUITIES

More than 500 pieces

OWING to circumstances, a very exceptional collection is to be sold by a private gentleman to private buyers. Distinguished agents admitted. From Gothic to Barock: sculptures, large and small plastics, gobelins, furniture, pictures, fancy needlework, ivories. Everything first class, only to solvent buyers. Collection, hitherto strictly private and not publicly known, to be sold in a lump.

Write Box ER 975 Ala

HAASENSTEIN & VOGLER

COLOGNE

GERMANY

4

good reasons for visiting this shop

A good stock

An unusually fine selection

Fair prices

A guarantee of authenticity

Write me your wants if you cannot call

RUTH KNOX

529 Third Street, near Main NIAGARA FALLS, N.Y.

Telephone 2966

Everything Guaranteed as Represented



A VERY FINE OLD STAGE COACH, BUILT IN THE FIFTIES
PRICE AND DESCRIPTION FURNISHED BY

COBB-DAVIS, Inc.

ROCKLAND

MAINE

F. C. POOLE

BOND'S HILL

GLOUCESTER, MASS.

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Fine

*American and English
Antique Furniture*

Cabinetmaking and Upholstering



At 49 Charles Street

Not just another shop with the same old things, but one a little different. Look into our window and you will understand what we mean. Come into the shop and you will be convinced. Our stock contains a most unusual collection of china and glassware, as well as fine English and American furniture, personally collected by Mr. Rothstein.

The Eagle Antique Shop

49 Charles Street : BOSTON, MASS.



**LITTLEFIELD TAVERN
ANTIQUE SHOP**

Halfway between Holliston and Milford,
Massachusetts, main road

INTERESTING OLD THINGS

IN AN

INTERESTING OLD HOUSE

Great Variety

and Reasonable Prices

Summer Shop of

MRS. EDITH GUILD BROWN

405 WOLCOTT STREET

AUBURNDALE, MASSACHUSETTS

ELIZABETH WENTWORTH, Manager

QUEEN ANNE COTTAGE

Queen Anne Corners ACCORD, MASSACHUSETTS

**AN EARLY BABY GRANDFATHER
CLOCK**

All Original Condition Fine Proportions

WE have a choice collection of clocks, as well as the finest pieces of furniture, including: A curly maple bonnet-top highboy with claw-and-ball feet, all in original condition; a broken-arch serpentine-front secretary. Being noted for our china, we always have some very beautiful pieces on exhibit. We have at present a most remarkable Lowestoft bowl with Masonic emblems and a pair of plates with mythological design.

Inland State Road, halfway between Boston and
Plymouth Route 3

Telephone, ROCKLAND 1245-R

Everything Guaranteed as Represented





TESSIE LOU

invites you to

THE HOUSE BY THE SIDE OF THE ROAD

Highway 57, opposite Hunt Club, near Brown Deer
on the Green Bay Road

This summer studio of antiques contains old glass, china, pewter, chintz and hooked rugs; and specializes in lamps and shades for town and country homes.

TOWN STUDIO: 465 Jefferson Street, Milwaukee, Wisconsin

Collectors will find here
seven large rooms full of
a variety of interesting
antiques. Inspection is
invited.

MABEL K. ROGERS

244 THAYER STREET, PROVIDENCE, RHODE ISLAND

THE OLD VILLAGE ANTIQUE SHOP *York Village, Maine*



CORDIALLY invites you
to visit one of the really
old houses of this country ar-
ranged as a setting for a col-
lection, personally selected, of
glass, china, furniture, pewter,
hooked rugs, brass, Stafford-
shire, some fine needlework, and
many other things of interest,
American and European.

MRS. FREDERICK L. CRESSEY :: MISS FLORENCE DE WOLFE CRESSEY

PHOTOGRAPHIC GUIDE FOR BOTTLE COLLECTORS



ASERIES of 150
actual photographs
of representative types,
accurately indexed.
Size 3 by 4 inches, on
double-weight cards,
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Boxed in case con-
venient for carrying.
Helpful to beginners—
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vanced collector in recognizing the rarer flasks.

Some New Varieties Shown Here for the First Time
PRICE \$15 POST PAID

HARRY HALL WHITE

1893 Rosalind Avenue

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MYLKES' ANTIQUE SHOP

BURLINGTON, VERMONT

The Flood Conditions Stirred Up Many Antiques

that were in captivity. It made people want to sell who
had never thought of selling. We bought them.

We have opened another large shop called

MYLKES' SHOP NO. 2

BURLINGTON, VERMONT

We have also increased our stock at the main showroom,
41 Church Street, Burlington, Vermont.

We welcome you, also, to our Old Stage Coach Tavern,
102 years old, furnished throughout in antiques, all for
sale. This makes our third salesroom.

Direct route from New York State by ferry to Burlington.
Telephone us on your arrival. You will receive a most
cordial welcome.

~

GEORGE H. MYLKES

Main Showroom: 41 Church Street

BURLINGTON

VERMONT

Many Shops In One

NOT a little of everything, but a great deal of everything.
Ask for furniture and we can offer you a large collection to
choose from. Ask for glass, or hooked rugs, or chintzes, or brass,
or whatnot, and we will astonish you by what we have to show.
This month we have an especially fine assortment of old china.
Drop in for a visit soon.

*The Old Country Store, at Marblehead
is Now Open*

ELMER C. HOWE

73 NEWBURY STREET :: BOSTON, MASSACHUSETTS

FLINT & BRICKETT CO. Inc.

OF SPRINGFIELD, MASSACHUSETTS

Announce

The opening of their summer shop of

ANTIQUES

July Second

AT THE QUEEN'S BUYWAY

Next door to Filene's Summer Shop

FALMOUTH

MASSACHUSETTS

CHOICE and UNUSUAL
ANTIQUES AT

THE SEA CHEST

262 Union Street
New Bedford Mass.

also

The Chest-on-Chest

13 Market Square
Providence R. I.

Curly maple four-posters and bureaus;
tall clock, brass works, dated 1746, pine
case with bull's-eye glass; Hepplewhite
three-part dining table; Dutch and
Chippendale mirrors; ship models and
figureheads



MAPLE SECRETARY ABOUT 1775
ALL ORIGINAL, RESTORED

JUST RETURNED FROM ENGLAND WITH A FINE COLLECTION OF ANTIQUES

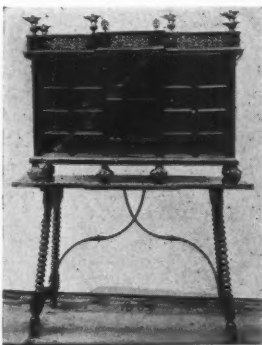
In addition to a large variety of English
antiques, I have in stock at present
two American rocking-ship tall clocks,
two American *Wilder* baby grandfather
clocks, one American *Wilder* shelf clock.

DANIEL F. MAGNER

FOUNTAIN SQUARE

HINGHAM, MASSACHUSETTS

J. H. Elliott Antique Shoppe Biltmore Antique Shoppe
571 Peachtree Street, N. E. and Atlanta Biltmore Hotel
ATLANTA, GEORGIA



SPANISH TREASURE CHEST
ON SPANISH TABLE

*Antiques Gathered from
Southern Aristocrats*

ILLUSTRATED is a Spanish
Treasure Chest on a Spanish
Table. The chest is a most unusual
piece. It has a tortoise-shell front
with brass inlay. Dimensions: 71
inches high by 53 inches wide.

We have in stock at all times a
most interesting collection of fine
old pieces.

WHOLESALE AND RETAIL
Everything Guaranteed as Represented

WEBBER BROTHERS

Hooked Rugs to the Trade

JUST now we have an especially fine selection of
hooked rugs ranging in price from \$7 to \$15, in a
great variety of designs, colorings, and sizes. Also
a good selection of the better grade of rugs.

Since we buy our rugs personally from private
owners, we can sell them at prices that are right.

WEBBER BROTHERS

143 CHARLES STREET

BOSTON, MASSACHUSETTS

STOLEN

STOLEN from my front porch on the night of May 26-27, a pine
and maple desk about 34 inches long and 17 inches deep, painted
red. Lower part like a lowboy with cabriole legs and Spanish feet.
Scalloped apron and holes where drops had been. Slides pulling out to
support slant-top upper part. Interior: Lower tier of drawers block-
front, pigeonholes and drawers above.

In his haste, the thief left all but four or five inches of the lid, which was
broken off and laid above the desk; also dropped a small drawer in the long
grass where he or she loaded it. Anyone locating this desk please notify
the owner and receive a reward.

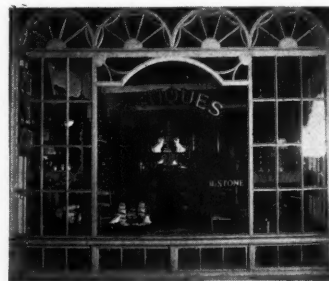
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NEW YORK

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Visitors welcome at
H. STONE'S ANTIQUE SHOPPE
303 CAMBRIDGE STREET BOSTON, MASSACHUSETTS



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Opposite MAYFLOWER HOTEL

Hyannis, Massachusetts

The Shop of the Two Young Men
OGUNQUIT, MAINE

IS NOW OPEN

RARE ANTIQUES

Everything Guaranteed as Represented



ITALIAN WINDOW SHADES:
Painted on both sides, they trans-
port passers-by, as well as you and
your visitors, over the seas to the en-
chantment which is Venice, bringing
back vivid memories of that land
"where music and moonlight and feel-
ing are one." Can be made to fit any
window, or may be used for wall
decoration. \$22.50.

The Treasure House

215 NEWBURY STREET
KENMORE 0779

THE SUN NEVER SETS ON ENGLISH SOIL

And in one of Great Britain's tiny islands in the Mediterranean, I found, on a recent trip, some fine old furniture, glass, and china. These cases, supplemented by other purchases in England, have just been unpacked, and I am eager to show them to you, together with fine examples of American antiques.

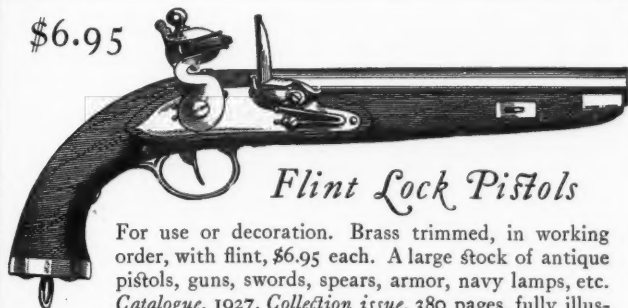
YE OLDE HOUSE

GERTRUDE B. CUSHING

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Telephone, LIBERTY 9556 Boston, Massachusetts

\$6.95



Flint Lock Pistols

For use or decoration. Brass trimmed, in working order, with flint, \$6.95 each. A large stock of antique pistols, guns, swords, spears, armor, navy lamps, etc. *Catalogue, 1927, Collection issue, 380 pages, fully illustrated, contains pictures and historical information of all American muskets and pistols, including Colts, since 1775, with all World War Guns. Mailed, 50c.*

FRANCIS BANNERMAN SONS

Free Museum and Sales Rooms
501 BROADWAY, NEW YORK CITY

Established 1865

HOOKED RUG REPAIRING

Finest Work :: Highest References

If you want your hooked rugs cleaned, repaired, or remodeled by experts, call on us. We do work for the leading dealers and collectors in America. We have made seemingly impossible repairs for others and can do the same for you. Send us your hooked rugs for free estimate.

We also renovate Oriental rugs and antique tapestries and we carry some hooked rugs for sale

COLONIAL HOOKED RUG SHOP

307 CAMBRIDGE STREET :: BOSTON, MASSACHUSETTS
Telephone, HAYMARKET 4288



SOLID MAHOGANY DESK

Splendid Condition

All original except
brasses. Nicely
refinished

Price \$250

W. J. FRENCH

539 LANCASTER AVENUE

BRYN MAWR, PENNSYLVANIA

English Cabinet Fitments

MADE for us exclusively by the master craftsmen of the Pearson Page Company, Ltd., in Birmingham, England. Their perfect uniformity of coloring defies imitation. See these unusually fine reproductions at our showrooms, visit one of the distributors listed at the right, or write for catalogues.

To identify English Hardware look for the stamp "England" on each item



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Stop at the Shop of

B. R. CHAUSH

11 ST. JAMES AVENUE

Just around the corner from State Street

A FINE collection of early American antiques: New England maple gateleg table; maple porringer table, all original; pussy-foot scalloped maple table, very rare, 24 inches by 38 inches; curly maple chest of drawers, in good condition; cherry highboy with original brasses; a large and fine collection of Chippendale mirrors; and many other interesting pieces.

SPRINGFIELD

MASSACHUSETTS

Everything Guaranteed as Represented



MRS. CLARA L. HARRINGTON

262 East Main Street

EAST GLOUCESTER, MASSACHUSETTS

F. W. STANTON, Manager

EARLY American furniture in mahogany, maple, and pine; card, dining, tavern, and many small tables; chests of drawers and desks; silhouettes; mother-of-pearl card cases; Battersea enamel patch boxes; and many small cabinet pieces; Sandwich glass in clear, green, blue, amber, and vaseline; large variety of goblets and lamps.

Everything Guaranteed as Represented

A FINE old Worcester fruit set, ten plates and five compots, exquisite coloring, nearly proof condition; an old Chelsea tea set, complete service for six, twenty-eight pieces; a pair of rare old French porcelain figures, richly colored, height 13½ inches; Joan d'Arc, 11½ inches high, fine old French porcelain bottle figure; a pair of old Sheffield entrée dishes, solid silver shield; two pairs of silhouettes bearing embossed stamp of Peale Museum; an exquisite old turquoise necklace, most unique setting.

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W. H. WILKINSON, Proprietor

1901-1911 Main Street :: KANSAS CITY, MISSOURI

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WOVEN in the mountains of Virginia from famous old designs: *Whig Rose, Lover's Knot, Ladies' Fancy.*

Greatly Reduced Prices!

Also Hooked Rugs, Table Runners, and Candle Stands

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NOW HEADQUARTERS FOR HOOKED RUGS IN THE UNITED STATES

No question about it. We are glad to send selections anywhere on approval to all responsible parties. We are also receiving numerous collections of antique furniture, old glass, coverlets, quilts, etc. Whatever you want, write us. We can help you.

NEW ENGLAND SALES ASSOCIATION, INC.

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*Antique American Paneling
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DURING the past twenty-eight years, we have collected many rare things and still have enough of them left to make our shop a surprise to discriminating collectors.

We shall try to make and keep our shop a reliable place in which to seek and find authentic antiques, always at reasonable prices.

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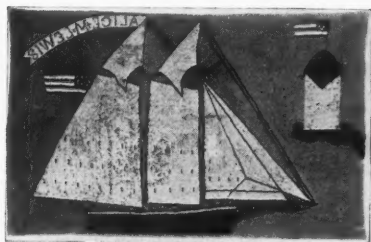
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HOOKED RUGS RENOVATED AND REPAIRED

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On Boston and New York Highway

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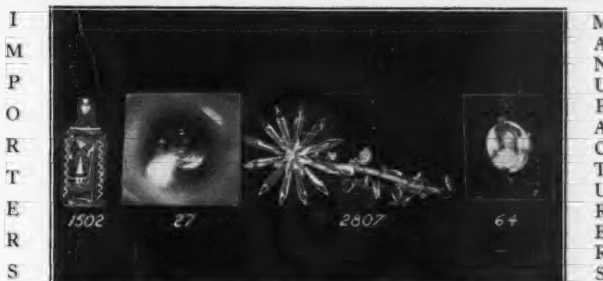
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OLD BOTTLES IN COBALT BLUE IN
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WE have on hand for the summer home interesting pieces in chairs, tables, beds, chests of drawers, highboys—in maple and cherry; set of six Hitchcock chairs in perfect original condition, exceptionally rich stenciling, well preserved, seats perfect; beautiful lamps; pottery; a rare collection of quilts.

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One-half block from Yale's beautiful Harkness Memorial Group

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Re-seat Your Old Chairs Yourself

It is perfectly easy to repair that old rush chair yourself and at practically no expense.

It is not necessary to wade in the marshes, nor to buy real rush. Our PAPER TWIST will outwear a rush seat, and looks twice as well.

DIRECTIONS for re-rushing furnished upon request.

Our prices are:

5 pounds 75c. per pound
10 pounds 50c. per pound
50 pounds 20c. per pound

About 2 1/2 pounds per seat required
Kindly remit with order to save time

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that are not found
elsewhere.

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My MONTHLY LIST, gladly sent on request, includes many rare finds in historical flasks, prints, glass, pewter, lustre, cup plates, etc., reasonably priced

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Set of Baltimore Chairs
With Rush Seats
\$250

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\$25 to \$75

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Everything Guaranteed as Represented

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corner of MAIN and MAPLE STREETS, I have
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*As you travel to Lake Sunapee
Or White Mountains, be sure to stop
When the sign of Ye Antique you see,
For 'tis Ye Old Curiosity Shop.*

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HERE you can buy American antiques with a feeling
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GINGER JARS; pewter candlesticks, plates, lamps, teapots;
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one lovely candlestick; collection of bellflower glass sold by the
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white coverlets, two very fine red and white ones, one rose and
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black with wreath of gay flowers, border with birds; a good-
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JEMIMA WILKINSON ANTIQUE SHOP
Dundee Florence W. Upson New York
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*Antiques and Paintings
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Authentic American Antiques



THIS Statue, marked *Washing-*
ton on base, was washed ashore
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years ago, packed securely in a
nail keg.

The Statue itself is 14½ inches
high. The height, over glass dome
which covers it, is 18½ inches.

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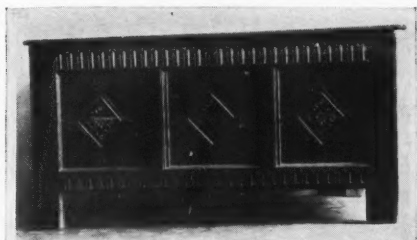
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Or a Secretary with Nineteen Secret
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As my business is installing weather strips which takes me
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300 old and antique articles, including:

*Desks, Bureaus, Stands, Chairs, Tavern
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I invite interested parties to send for a descriptive list.
Also state when it would be most convenient to attend this
auction. The date is not decided on. Let me hear from you,
as I wish to accommodate the majority in setting a date.

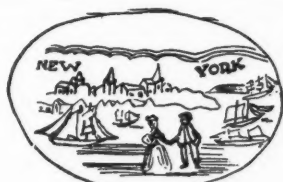
ARTHUR S. WAITE

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MASSACHUSETTS



NOTICE

OWING to the death of Mrs. Martha Morgan, all of the stock
on hand is to be sold at greatly reduced prices. This is a rare
opportunity for you. Many exceptional pieces are here in furniture,
glass, china, and the like.

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*Specializing
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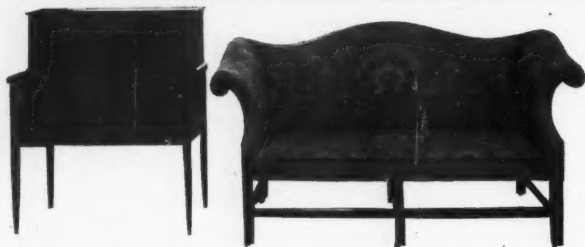
Wooden Indian Chief
Five feet high

Other Indians
in stock



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*Set of six Louis XVI Fauteuil
Fine carved wood Louis XV Mantelpiece
Painted Florentine Cabinet dating 1500 (unrestored)
Thirty-two metres of Toile de Jouy (registered)*

Jewelry : Glass : Silver : Pewter

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Wishes to announce that she is now in Europe in quest of additions to her present rare collection of antiques. She will return in October, at which time her customers and others will be invited to inspect her finds.

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Harry Mark

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Six old purple goblets
Block-front pine bureau
Several charming old portraits
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Rockingham tea service

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Wingchairs Dining Tables Highboys Lowestoft
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Victorian Haircloth Rocker

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After five years of dealing exclusively in foreign antiques I believe, more than ever, that they are adapted to American interiors, and that their use in our homes grows increasingly important.

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During the summer by appointment only



Historical and Decorative Antiques

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31 Clinton Street, BROOKLYN, NEW YORK

SPECIAL ITEMS:

UNUSUAL pieces in maple, pine, and fruit-woods for the country home, and each a guaranteed antique.

Pair of fine needlework samplers, one dated 1819, *Sarah Newcomb*; the other, 1818, *Frances Newcomb*.

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ANTIQUE SHOP**

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Near the Maplewood Hotel

Mrs. Randall Crawford



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Age-old relics of all kinds from Spain, England, France, Holland, and Italy. Also every type of early American antique including some rare museum pieces.

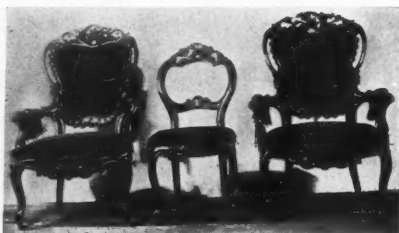
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PEKING PAILOU
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At present we have an unusually good selection of
Dining Tables, Mirrors, Desks, and Windsor Chairs

A FINE CHERRY HIGHBOY, \$425
OLD CHINESE EMBROIDERIES, AND CURIOS
LOWESTOFT : PEWTER : LUSTRE : SAMPLERS
HISTORICAL BLUE

The shop is fourteen miles by auto or bus from New York:
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If you are looking for fine Victorian, Empire, or early American
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*Old Books, Pamphlets, Broadsides
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CHIPPENDALE CHAIRS

Glass : China : Pewter
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Our annual auction will be held the second week of August
Watch our next month's advertisement

AT THE SIGN OF THE COACH

Isabel Houghton Glatfelter
29 NORTHAMPTON ROAD

G. V. Glatfelter
AMHERST, MASSACHUSETTS

Everything Guaranteed as Represented

ROBERTA C. NICHOLSON

Carved parlor suite in walnut, \$125; pair of 52-inch walnut high-poster
beds, \$175; Windsor writing-arm chair, \$100; inlaid walnut Hepplewhite
sideboard, \$300; pine dressing table, \$25; six Sheraton mahogany
chairs, \$175, singly, \$30; walnut high-poster, \$75; honey pine slope-
fall desk, \$150; tripod candle stands, various woods, \$22 to \$40; set of
six mahogany rose-carved or fiddle-back chairs, \$125; walnut secretary,
\$100; mahogany secretary, \$150; Terry shelf clock, high type with
eagle, \$25; pillar and scroll type, running order, \$100; set of six
Hitchcock chairs, new seats, \$75.

Most of the above have been refinished

A Large Selection of Flasks

Full General Line

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CHARLESTON, WEST VIRGINIA

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No Extra Charge for Crating

SPECIAL:

A fine comb-back Windsor Rocker, original
excellent condition.

Also

A general line of furniture and glass including
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other interesting articles.

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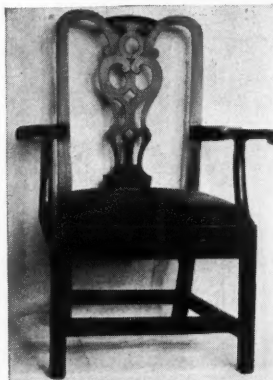
On Boston Post Road

One East Main Street

WARREN, MASS.

Look for the Red Arrow

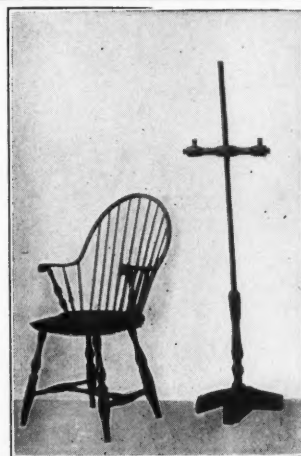
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Antiques*

P. G. PLATT MARY M. PLATT
WALLINGFORD, PENNSYLVANIA

S. ELIZABETH YORK
THE FRANCES NYE HOUSE
MATTAPOISETT, MASS.



FOR JULY —

The COLONIAL SHOP

22-24 NORTH WATER STREET NEW BEDFORD, MASSACHUSETTS
Located diagonally across from the Whaling Museum

OFFERS: A Duncan Phyfe sewing and writing table; a very small mahogany lowboy; a very early paneled cupboard with drawers; a very early decorated box; a Chinese camphorwood chest, decorated red and yellow; a pair of globes, celestial and terrestrial, and their companion piece — an orrery — rare items; painted portraits, some on wood, others on canvas; a set of glass pictures: Lord Nelson; old wooden lanterns; several old bird cages; some silhouettes; pictorial Civil War envelopes similar to those pictured in the June issue of ANTIQUES — about 800; some fine Empire and early Victorian furniture and mantel ornaments.

THE COLONIAL SHOP
22-24 North Water Street
NEW BEDFORD, MASSACHUSETTS

TWIN GATEWAY
BUZZARDS BAY
MASSACHUSETTS

W. W. BENNETT, Proprietor On the main Cape Cod Highway



SHERATON INLAID MAHOGANY SIDEBOARD, AMERICAN, 1790-1800.
Width, 5 feet 10 inches; height, 3 feet 7 inches.

THE front is shaped and equipped with three drawers and three cupboards, faced in a beautiful crotch blonde mahogany, bordered in tulipwood and holly. It stands on six finely reeded, tapered and turned legs. The edge of the top is bordered with similar inlay, the skirt with a delicate diaper pattern inlaid in holly and ebony. Very fine quality.

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224 Madison Avenue, Skowhegan, Maine

Eleven rooms furnished in Colonial style.
Also a storehouse for pieces in the rough

Road to Quebec

Watch the sign — FYSCHÉ HOUSE

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MRS. PERCIVAL DOVE

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Pine : Maple : Cherry : Birch : Mahogany
Hooked rugs and hand-woven stuffs; woodenware; glass; china; pewter; brass; copper; iron; pottery.

Specials: Old mirror with pine frame, 30 inches by 44 inches; pine and maple postmaster's desk; small Gothic carved oak chest, 16th century; another, paneled and carved, 17th century; large pine X trestle table; Colonial Empire mahogany sideboard; mahogany Empire chairs, fiddle-back; Sheraton, Hepplewhite, and Chippendale bureaus in birch and mahogany; many pieces suitable for the country house — for every room from kitchen to parlor.

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American dealers and private buyers will find my shop well worth a visit.

Write me your wants

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(Established for 16 years)

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CANADA



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Two Houses and a Barn Full

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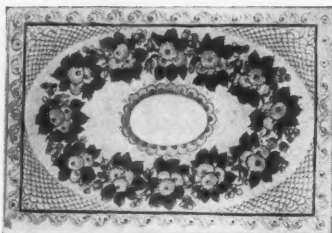
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Reproduction of a desk in the Metropolitan Museum of New York

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ANY STYLE, SIZE, QUANTITY
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Telephone, MILTON 7697

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JULY :: AUGUST :: SEPTEMBER

THE KINGSTON ANTIQUE SHOP

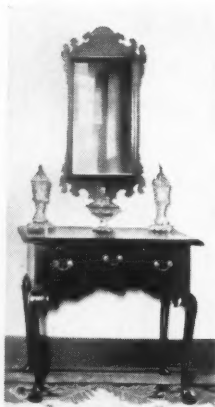
KINGSTON, MASSACHUSETTS

Only five miles from Plymouth

AUTHENTIC ANTIQUES

AT FAIR PRICES

HARRIET WELLES CAPRON



American Antiques

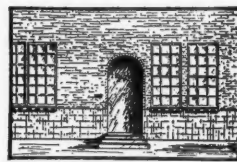
Curly maple Queen Anne
lowboy

Pair of glass whale oil lamps
with original wick
holders

Sandwich covered comport

The Sign of the Mermaid

1014 E. JEFFERSON AVENUE
DETROIT, MICHIGAN



JANE WHITE LONSDALE
INTERIOR DECORATOR
314 EAST 57TH STREET
NEW YORK CITY
PLAZA 3357

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Nicely inlaid
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ON THE HARBORSIDE AT MARION

Among a great variety of interesting antiques at my shop,
I invite you to see especially the following:

IRON GARDEN SEAT, GRAPEVINE PATTERN
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Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the twelfth of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

CURRIER PRINTS: CITY VIEWS, CLIPPER ships, naval engagements, railroads, hunting, and historical subjects. Also stoneware marked *Crolius, Remmey, Cushman, Commeraws, Cross*, and other early signatures. FRANCES EGGLESTON, Oswego, New York.

I WILL BUY OLD PAMPHLETS, BROAD-sides, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pemberton Square, Boston, Massachusetts.

POTTERY PIECES BY C. CROLIUS, REM-mey, P. Cushman, Commeraw. Will pay fine prices for these makers. C. K. JOHNSON, Boston Post Road, Greenwich, Connecticut.

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books; single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

OLD PICTURES WANTED: VIEWS; STREET and fire scenes; buildings; old advertisements; lithographs of ships and locomotives. Good prices. No book prints wanted. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

PAINTINGS BY E. TROYE, A. F. TAIT, George Durrie, and J. E. Butterworth; English engraving of race horse *Lexington*; Currier & Ives and Goupil & Company's lithographs of views of New York City, hunting, trapping, pioneer, clipper ships, naval, etc., subjects. HARRIET E. WAITE, 114 East 57th Street, New York City.

FOR SALE

VISITORS TO WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut, will be able to enjoy a few hours examining several thousand authentic American antiques covering a wide field and variety.

MORE LIKE A MUSEUM THAN A SHOP, WAKEFIELD ANTIQUES—Every article marked in plain figures—sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

NOTE THESE DIRECTIONS: LOOK FOR THE Round Sign, Boston Post Road, exactly two miles east of Westport, (Connecticut) Postoffice. THE RED SHOP ON THE HILL, Wakefield Antiques.

WAKEFIELD ANTIQUES HAS NEARLY doubled its collection of American antiques during the winter, the result of intensive and selective collecting. Boston Post Road, Westport, Connecticut.

TWO ORIGINAL WINGCHAIRS, EIGHT-LEG settee, mahogany, Chippendale-Hepplewhite influence; mahogany butler's secretary with scrolled broken-arch pediment. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

THE FLAG WALK: RARE AND DESIRABLE antiques at reasonable prices, located on the Waterford Road, two miles north of North Bridgton or Harrison, Maine. HAROLD JOSEPH STAPLES, CHARLOTTE STARK STAPLES.

INLAID CHIPPENDALE CHERRY TABLE, drop leaves, \$125; large red and white floral coverlet, proof, \$35; bellflower lamp, \$10; amethyst ink bottle, \$10; wedding day cup plate, \$17.50. Lists. MABEL PERRY SMITH, Upper Chenango Street, R. F. D. 4, Binghamton, New York.

NAPOLEON PLASTER STATUETTE, 14 inches high; inlaid cherry slant-top desk, original brasses, \$150; marked Saratoga glass vase, \$25; mushroom chairs. MRS. MONROE OPPENHEIM, Fort Edward, New York.

PETERSON'S LADIES MAGAZINES FROM 1856 to 1874, fair condition, best offer takes them; also three-slat rocker with short arms, \$30; bow-back Windsor chair with brace, \$45; warming pan, \$12; other articles too numerous to mention. Write me what you want and price you will pay, as I collect in the country. WALTER P. DUDLEY, Deep River, Connecticut.

THE HOUSE WITH BLUE BLINDS: A PLACE you should not miss visiting this summer in the quest of early American antiques. Never has our collection been so large, so varied, so choice. MR. and MRS. GEORGE PARKER BOLLES, Antiquarians, George Street, Bellows Falls, Vermont.

HERALDRY: CRESTS AND COATS OF ARMS searched for. Sketches supplied, in colors if desired. Ancestry traced. Apply P. O. Box 128, Harrodsburg, Kentucky.

DO YOU COLLECT LAMPS, LANTERNS, candlesticks? Consult *Colonial Lighting* (published by Little, Brown & Co., Boston) to identify and classify them. The history of lighting in America 1620 to 1860. Over 400 lighting devices pictured. Price \$7.50. Send check and the author, ARTHUR H. HAYWARD, 324 Washington Street, Boston, Massachusetts, will mail you an autographed copy.

WHEN MOTORING BETWEEN MONTREAL and Quebec, do not fail to stop at Camp Arrowhead Antique Shop, near the Light House at Pointe du Lac, eight miles west of Three Rivers, where many interesting antiques will be found.

SIX-FOOT CARVED WOODEN INDIAN ON pedestal, stump in back, foot on rock, feathers stand up from forehead, mantle over back of head extends down the back, one arm extended, other by side, perfect condition. Has been in my possession over 25 years. Tourists claim it is one of the most perfect Indians they have ever seen. Photograph and price on application. JOHN AHUES, 126 Central Avenue, Great Falls, Montana.

THE STEPNEY ART TEAROOM AND GAR- den, where a dainty luncheon may be obtained at all times amidst refined surroundings. Antiques. Located on the Bridgeport, Newton and Danbury State Highway, Upper Stepney, Connecticut.

ANTIQUES MAGAZINE, VOLUMES I TO XIII, complete in parts, index to each volume. In fine condition. Best offer. No. 49.

WILL CONSIDER OFFER FOR BEAUTIFUL silver snuff box of King George Third. Have other antique heirlooms, also, BLANCHE E. BARTLEY, 100 Parsons Street, Detroit, Michigan.

BLACKSTONE ANTIQUE SHOP: GENERAL Taylor bottle; inlaid chest of drawers; brass andirons with gate; secretaries; shaving stands; coins; books; chests. H. L. WILKINS, Box 29, Blackstone, Virginia.

ONE-HALF DOZEN SILVER LIQUOR LABELS, \$10; large lacquer tray, \$10. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

SHERATON FANCY CHAIRS; TERRY model clock; cherry chest-on-chest; general line furniture, glass, prints, reasonably priced. THE FAYETTE SHOP, 21 Fayette Street, Palmyra, New York. Send want list.

ANTIQUE DEALERS: A PRINTED DIREC- tory of nearly 3,000 names and addresses of antique dealers arranged by states and cities for only \$5.00 postpaid. M. J. DOWNING, Upper Stepney, Connecticut.

COLLECTORS ARE INVITED TO VISIT THE Stepney Art House which is filled from garret to cellar with antiques of all kinds. Fine old porcelains, pottery, bronzes, engravings, and furniture. The largest collection of real fine goods on sale in Connecticut. MORTIMER J. DOWNING, Upper Stepney, Connecticut. On the Bridgeport, Newton, and Danbury State Highway. Automobile Route 122.

HEPPLEWHITE DINING TABLE, GENU- inely old, repolished, top 66 by 45 (open); fine four-poster and field bed. H. W. LITTLE, 3517 Cornell Place, Cincinnati, Ohio.

WESTWARD-HO, THUMBPRINT, THREE faces, lion, and colored glass; silhouettes; Staffordshire; coverlets; copper; brass; discount on furniture. CRAWFORD STUDIOS, Richmond, Indiana.

SMALL PINE SLANT-TOP DESK, SLIGHT restoration, refinished; Terry-type clock, Mark Leavenworth, refinished; several Hepplewhite-type bureaus in the rough; Stiegel blue ribbed bottle. J. W. BROADHURST, 38 West Main Street, Waterloo, New York.

SET OF FOUR LIME-GREEN CANDLE- sticks, grape design; large variety of clear and colored glass; hooked rugs; many quaint unusual things in an attractive restful setting. YE OLD RED BRICK HOUSE, West Brookfield, Massachusetts. Across the Common.

OWING TO A TRIP TO FRANCE AND EN- gland, the shop will be closed July and August. September opening will be worth seeing. Watch for advertisement. NORAH CHURCHMAN, 7350 Rural Lane, Mt. Airy, Pennsylvania.

WEST CHESTER, PENNSYLVANIA, 418 North High Street, "The Loft." A large assortment of early American glass; some china; and a few small pieces of furniture; a beautiful old set of seed-pearl jewelry. JULIA T. DARLINGTON, LINDA H. HAINES.

HISTORICAL WASHBOWL AND PITCHER: dark blue Stevenson pitcher, 11 inches high, washbowl 13½ inches in diameter—scenes on pitcher, *Castle Garden, Battery and Almshouse*; on bowl, *Laurence Home*. Very rare. Give best offer. **CLUFFS ANTIQUE SHOPPE**, 1400 N. High Street, Columbus, Ohio.

AUNT LYDIA'S ATTIC, TEN MILES WEST of Boston, route 128, Maple and pine cottage furniture; fine hooked rugs; quilts; glass; silver; china; Duncan Phyfe sofas; dining, card, serving tables; Empire arm, side, and dining chairs. Out-of-town dealers will find unusual antiques at reasonable prices. Come and rummage Tuesdays, Thursdays, and Saturdays, or by appointment. Telephone Center Newton 0691. 795 Chestnut Street, Waban, Massachusetts.

WESTERN AND SOUTHERN DEALERS: Empire arm and side chairs; dining tables; card and serving tables; sofas; ottoman; secretaries; Duncan Phyfe sofas; also interesting early pine, maple, and mahogany. Reasonable prices, reliable service. **EDITH GARDNER MEISSNER**, 795 Chestnut Street, Waban, Massachusetts.

AMETHYST STIEGEL POCKET FLASK, daisy in *hexagon*, not the usual daisy in square. Listed and unlisted cup plates. **N. C. GEST**, Mechanicsburg, Ohio.

LADDER - BACK ARMCHAIR; CHIPPENDALE, gold leaf, and scene mirrors; pedestal card and sewing tables; Lowestoft cups; dolphin candlestick. Lists. **Mrs. J. M. SMITH**, Highland Avenue, North Wales, Pennsylvania.

CIGAR INDIAN, WRITE FOR PHOTOGRAPH; Rogers group, *The Watch on the Santa Maria*, very rare, twenty-five other groups; old books; glass; china; Indian relics; firearms; two ship models; old hardware; locks; in fact everything for the collector. State your wants, I may have it. **JIMMIE BARRY**, Dingman's Ferry, Pennsylvania.

RECEIVING NUMEROUS SMALL COLLECTIONS of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

ANCIENT GRANDFATHER CLOCK, GOOD condition, \$150. **H. A. LORBERG**, Wheelersburg, Ohio.

TO AMERICAN DEALERS: LARGE STOCK of genuine antique furniture, samplers, silhouettes, glass, china, pewter, brasswork, prints, water colors, oil paintings. **G. H. CRAWFORD**, 49 Bridge Street Row, Chester, England.

STIEGEL AND EARLY BLOWN GLASS; American pewter; old flasks; early lighting fixtures; Pennsylvania pottery. **C. M. HEFFNER**, 346 South 5th Street, Reading, Pennsylvania.

GLASS IN INVERTED FERN, BULL'S-EYE, waffle, Tippecanoe, pepperberry or currant, ribbed ivy, lion, etc., patterns; large blue willow platter; mulberry platter with tree and well. Want to buy large mahogany Sheraton mirror. **MYRTLE P. ROBINSON**, 38 College Avenue, Rochester, New York.

QUEEN ANNE BURL WALNUT HIGHBOY, beautiful brasses; Sheraton or pillar table of mahogany; Chippendale and early American mirrors; carved oak chests; carved oak Stuart and Jacobean chairs, tables, bible boxes; pair of beautiful Adam chairs covered in exquisite brocade silk; firecreens; embroidered pictures; paintings on glass; tea sets; much pink and green lustre china; pewter; antique Italian small things; set of Hitchcock chairs, original design; maple and pine tables; chairs; chests and beds. **Mrs. CHARLES MINOT HAYDEN**, 43 Water Street, Medford, Massachusetts.

ANTIQUES AT BELOIT, WISCONSIN. I have a very large stock of furniture, glass, lamps, rugs, pewter, prints, etc. **ALICE REED**, Beloit, Wisconsin.

TEAKWOOD DESK FROM INDIA, ENTIRE desk beautifully carved, four large drawers, 5 feet high by 3 feet wide. No. 50.

SET OF FINE OLD CHAIRS, SIX SIDE AND two arm, Queen Anne influence. Box 108, Norwich, Connecticut.

MAPLE CHAIR TABLE; CHERRY GRAND-father clock; cherry slant-top desk; mahogany cabinet, scraped, \$125. **ROY VAIL**, Warwick, New York.

PENNSYLVANIA BETTY-LAMP STAND; 4½-inch pewter porringer, *Calder*; 4-inch pewter lamp, *Morey & Ober*, Boston; fine old hooked rugs. **M. C. OSBORNE**, 324 North Fullerton Avenue, Montclair, New Jersey.

SILVER PORRINGER, T. BURT. MRS. **THOMAS TRAVIS**, 147 Watchung Avenue, Montclair, New Jersey.

FOR SALE, ON STATE ROAD, PEPPERELL, well preserved house built before the Revolution, has ten rooms, five fireplaces, good water. Price, \$4,500. **RICHARD H. LE POER**, West Boylston, Massachusetts.

OLD WOODEN COMBS, FOUND IN CON-necticut attic, six for \$1.00, postpaid. **THE OLD HOUSE ANTIQUE SHOP**, Yalesville, Connecticut.

SMALL PINE SLANT-FRONT DESK, 31 inches wide; also large solid mahogany desk, original brasses, historic; pewter, glass and china. **FULLER HOMESTEAD**, Hancock, New Hampshire.

SHERATON BOW-FRONT FOUR-DRAWER dresser; refectory table, rope legs; large curly maple drop-leaf table; Trenton Falls plates. **E. O. SIMMONS**, 527 N. Court Street, Intersection No. 3 and No. 42, Medina, Ohio.

STRAND OF GENUINE AMBER BEADS WITH amber screw clasp, \$45; beautiful Spanish silk and wool lace mantilla over 100 years old, \$250. **MISS M. B. DRISCHEL**, 106 Southern Railway Building, Chattanooga, Tennessee.

CHILD'S PINE BLANKET CHEST, ORIGINAL good condition; pine cricket; pottery; pewter; flasks; china cup plates. Send for list. **GRACE A. STEEN**, 1102 Huron Road, Cleveland, Ohio.

CHIPPENDALE MAHOGANY FIVE-DRAWER chest with eight original brasses; small mahogany Empire davenport; curly maple tip table. **Mrs. HARRY STEBBINS**, Creston, Ohio.

EARLY AMERICAN ANTIQUES: OLD SHIPS' figureheads; old ship models; colored glass; curly maple; etc. **ESTA DICKSON**, 123 Gloucester Road, Kensington, London, England.

ANTIQUE HOSPITAL, EXPERT REPAIR-ing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. **J. PISTON**, 896 3d Avenue, New York City.

MAHOGANY BUREAU-DESK, \$50; SMALL cherry bureau, original brasses, \$50; beds; carved chairs and rockers; carved sofas and tates. Prices reasonable. Dealers send for lists. **MARTHA JANE'S**, Marcellus, New York.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with

the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

BERKELEY: **Mrs. J. T. WHITTLESEY**, THE ANTIQUE STUDIO, 2827 Regent Street.
GLENDAL: **THE HOOSE O'WORTHY ANTIQUES**, 818 North Central Avenue.

CONNECTICUT

***DARIEN:** **MR. AND MRS. RALPH RANDOLPH ADAMS**, 390 Post Road.
***HARTFORD:** **THE NATHAN MARGOLIS SHOP**, 28 High Street. Handmade reproductions.
NEW HAVEN:
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
***THE SUNRISE SHOP**, 148 York Street.
WHITLOCK'S BOOK STORE, INC., 219-221 Elm Street.
NEW LONDON
***THE SNUG HARBOR ANTIQUE SHOP**, 425 Main Street.
THOMAS T. WETMORE, 447 Bank Street.
NEWTOWN: **THE BARN**, Hawleyville Road.
***PLAINVILLE:** **MORRIS BERRY**, 80 E. Main Street.
RIDGEFIELD: **THE NOOK**, Norwalk Road.

***UPPER STEPNEY:** **MORTIMER J. DOWNING**.
WESTPORT: **WAKEFIELD ANTIQUES**, Boston Post Road. Antiques and historical Americana.
***WEST HAVEN:** **MARIE GOVIN ARMSTRONG**, 277 Elm Street.
***WOODBURY:** **THE OLD CLOCK SHOP**.

DELAWARE

***ARDEN:** **GEORGIANA MOORE**, ARDEN FORGE ANTIQUE SHOP.

GEORGIA

***ATLANTA:** **ELLIOT ANTIQUE SHOP**, 571 Peachtree N. E.

ILLINOIS

CARTHAGE: **ADELAIDE GLENN FERRIS**, ANTIQUE SHOP. General line and books.
CHICAGO:
***HO HO SHOP**, 670 Rush Street.
***LAWRENCE HYAMS & Co.**, 643 South Wabash Avenue.
***GLENCOE:** **Mrs. RUTH B. LINCOLN**, 615 Greenleaf Avenue.

MAINE

BANGOR: **THE THREE GABLES**, 204 Broadway.
BREWER: **NEW ENGLAND ANTIQUE SHOP**, 24 State Street.
BRUNSWICK: **MISS STETSON'S ANTIQUITY SHOP**, 10 Spring Street.
LEWISTON: **CHARLES H. THOMAS**, 305 Pine Street.
NORTH BRIDGTON: **MR. AND MRS. HAROLD J. STAPLES**, on the Waterford Road.
***OGUNQUIT:** **THE SHOP OF THE TWO YOUNG MEN**.
PORTLAND:
CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.
***W. A. CRUIKSHANK**, 204 Spring Street.
***S. SEROTA**, 642 Congress Street.
***ROCKLAND:** **COBB-DAVIS, INC.**
SHEEPSKOT (Wiscasset): **THE NELSON HOMESTEAD**. General line.
***SKOWHEGAN:** **FYSCHÉ HOUSE**, 224 Madison Avenue.
***WALDOBORO:** **WARREN WESTON CREAMER**.

*YORK HARBOR: THE PRISCILLA.
*YORK VILLAGE: THE OLD VILLAGE ANTIQUE SHOP.

MARYLAND

BALTIMORE:

JOHN G. MATTHEWS, 8 East Franklin Street.
A. H. MURPHY — ISABELLA C. MURPHY, 12 East Read Street.
BEL AIR: BEL AIR ANTIQUE SHOP, Bond Street. General line.

MASSACHUSETTS

*ACCORD: QUEEN ANNE COTTAGE.
*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

*NORMAN R. ADAMS, INC., 140 Charles Street.
*THE ASHLEY STUDIOS OF OLD FABRICS, 35 Newbury Street. Old fabrics.
*BOSTON ANTIQUE SHOP, 59 Beacon Street.
*I. BRAVERMAN, 133 Charles Street.
*COATES & SON, 122 Charles Street. Wholesale.
*COLONIAL HOOKED RUG SHOP, 307 Cambridge Street. Hooked rugs.
*EAGLE ANTIQUE SHOP, 49 Charles Street.
*THE EXETER GALLERIES, 179 Newbury Street.
*F. J. FINNERTY, 130 Charles Street.
*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.
*HENRY J. FITZGERALD, 81 Charles Street.
*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.
*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and Repairing.
*HICKS GALLERY, 18 Fayette Street.
*KING HOOPER SHOP, 73 Chestnut Street.
*E. C. HOWE, 73 Newbury Street.
*JORDAN MARSH CO., Washington Street.
*LOUIS JOSEPH, 381 Boylston Street.
*ANGELO LUALDI, INC., 13 Newbury Street.
*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and Appraisers.
*GEORGE McMAHON, 33 Charles Street.
*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.
*RICHARD NICHOLS CO., 22 Bromfield Street. Old prints and paintings.
*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.
*OLD RUSSIA, 132 Charles Street.
*OX BOW ANTIQUE SHOP, 88 Charles Street.
*I. SACK, 85 Charles Street.
*A. SCHMIDT & SON, 587 Boylston Street. Old and reproduction silver.
*SHAY ANTIQUES, INC., 181 Charles Street.
*SHREVE, CRUMP & LOW, 147 Tremont Street.
*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.
*S. TISHLER, 80 Charles Street.
*THE TREASURE HOUSE, 215 Newbury Street.
*WEBBER BROS., 143 Charles Street. Hooked rugs.
*YACOBAN BROTHERS, INC., 280 Dartmouth Street. Hooked rugs.
*YE OLDE HOUSE, 28 Fayette Street.
*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.
BUZZARDS BAY:
*W. W. BENNETT, Twin Gateway.
*BUZZARDS BAY ANTIQUE SHOP.
*MRS. CLARK'S SHOP.
CAMBRIDGE:
*THE BULLSEYE SHOP, 54 Church Street.
*WORCESTER BROS., 23 Brattle Street.
*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.
DEDHAM: LOUISE L. DEAN, 293 Walnut Street.
*EAST TAUNTON: ED WHITNEY, 1150 Middleboro Avenue.
FITCHBURG: THE ANTIQUE SHOP, 45 Mechanic Street.
GREENFIELD: MISS JULIA F. S. SNOW, 277 Federal Street.
HANSON: F. E. CUMMINGS, Cushings Corner.
*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

*HOLLISTON: OLD LITTLEFIELD TAVERN ANTIQUE SHOP.

HYANNIS:

*H. STONE'S ANTIQUE SHOP.
*THE TREASURE SHOP, HELEN TRAYES.
IPSWICH:
*R. W. BURNHAM.
JOSEPH SALTZBERG, 5 South Main Street. Wholesale antiques.
*THE VILLAGE GREEN SHOP, 54 South Main Street.

*KINGSTON: THE KINGSTON ANTIQUE SHOP, HARRIET WELLES CAPRON, Boston-Plymouth route.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

LOWELL: FLORA M. BOARDMAN, 107 Clark Road. MARBLEHEAD:

JUNE HILLS HUNTER, 20 Circle Street.
*THE MARBLEHEAD ANTIQUE EXCHANGE, State and Front Street.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

*MARSHFIELD: CARESWELL SHOP.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPoisett: S. ELIZABETH YORK.

NEW BEDFORD:

*MRS. CLARK'S SHOP, 38 North Water Street.
*THE COLONIAL SHOP, 22-24 North Water Street.
*THE SEA CHEST, 262 Union Street.

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER, Monument Road.

PITTSFIELD:

*MISS LEONORA O'HERRON, 124 South Street.
*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

*PLYMOUTH: YE BRADFORD ARMS, HELEN FINNEY.

*SANDWICH: EUGENIE HATCH, TWIN GABLES. SOUTHBIDGE: M. E. CHENEY, North Woodstock Road.

*SOUTH SUDBURY: FULLER & CRANSTON, Old Boston Post Road.

SPRINGFIELD:

*B. R. CHAUSH, 11 St. James Avenue.
*FLINT & BRICKETT CO., INC., 1293 Main Street.
*JOHNSON'S BOOKSTORE, 1379 Main Street. General line.

*STOCKBRIDGE: EDWARD CROWNINSHIELD, THE OLD CORNER HOUSE.

TAUNTON:
MR. ALTON L. DEAN, 60 Harrison Avenue. General line.

*THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

*WARREN: C. E. COMINS.

WEST BROOKFIELD: YE OLDE RED BRICK HOUSE, LOTTA F. BLOUNT.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

*WESTON: THE PRISCILLA SHOP.

*WORCESTER: THE OLD FURNITURE SHOP, 1030 Main Street.

MICHIGAN

*BROOKLYN: WALKER TAVERNS, FREDERICK HEWITT, R. F. D. 2.

DETROIT:
*W. K. PRATT, 2748 Cass Avenue.

*THE SIGN OF THE MERMAID, INC., 1014 East Jefferson Avenue.

YPSILANTI: YE OLDE YOKE, J. AUSTIN BUCKNALL, Route 2, Box 20.

MINNESOTA

MINNEAPOLIS:
BROOKS ANTIQUE SHOP, 1220 Nicollet Avenue. Early American antiques.

*WILLIAM A. FRENCH FURNITURE CO., 92 South Eighth Street.

MISSOURI

*KANSAS CITY: CURIOSITY SHOP, 1901-1911 Main Street.

NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

NEW HAMPSHIRE

CONCORD: DERBY'S ANTIQUE SHOP, 22 Warren Street.

*FRANCONIA: LAFAYETTE WORKSHOP.

*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.

HANCOCK: FULLER HOMESTEAD, MRS. HELEN F. FOWLE.

*HANOVER: LOUISE PORTER CARLETON, THE TREASURE CHEST, 4 Occom Ridge.

KEENE: COURT STREET ANTIQUE SHOP, 145 Court Street.

*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSELAER.

*PORTSMOUTH: J. L. COLEMAN, 217 Market Street.

*SANDWICH VILLAGE: KATHARINE BRYER.

NEW JERSEY

CLOSTER: CLOSTER ANTIQUE SHOP, SARA M. SANDERS, Alpine Road.

EAST ORANGE: THE LUSTER PITCHER, GERTRUDE M. RICHARDS, 87 North 19th Street.

*FLEMINGTON: COLONIAL SHOP, WALTER F. LARKIN, 205 Main Street.

FREEHOLD:
*THE HOUSE WITH THE BRICK WALL.

*L. RICHMOND.
THE YELLOW CELLAR, LILIAN WILKINSON, 6 Lincoln Place.

*HADDONFIELD: FRANCES WOLFE CAREY, 38 Haddon Avenue.

*HARRINGTON PARK: A. L. CURTIS.

LIBERTY CORNER: BERYL DE MOTT.

MADISON: EDITH BRUEN, Central Avenue. Antiques and paintings.

MONTCLAIR:
THE LITTLE HOUSE, MABEL C. OSBORNE, 324 North Fullerton Avenue.

*THE PEKING PAILOU, 147 Watchung Avenue.

*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.

*NEWARK:
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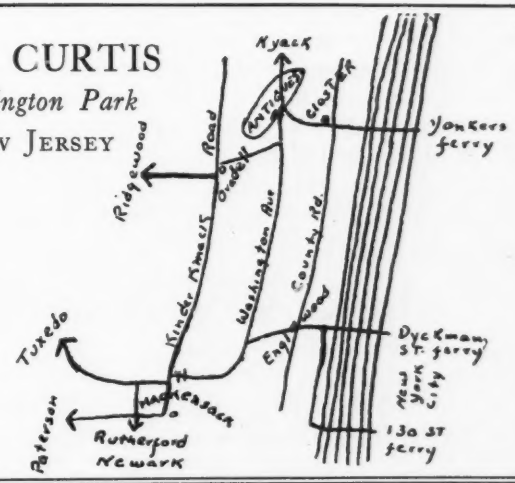
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